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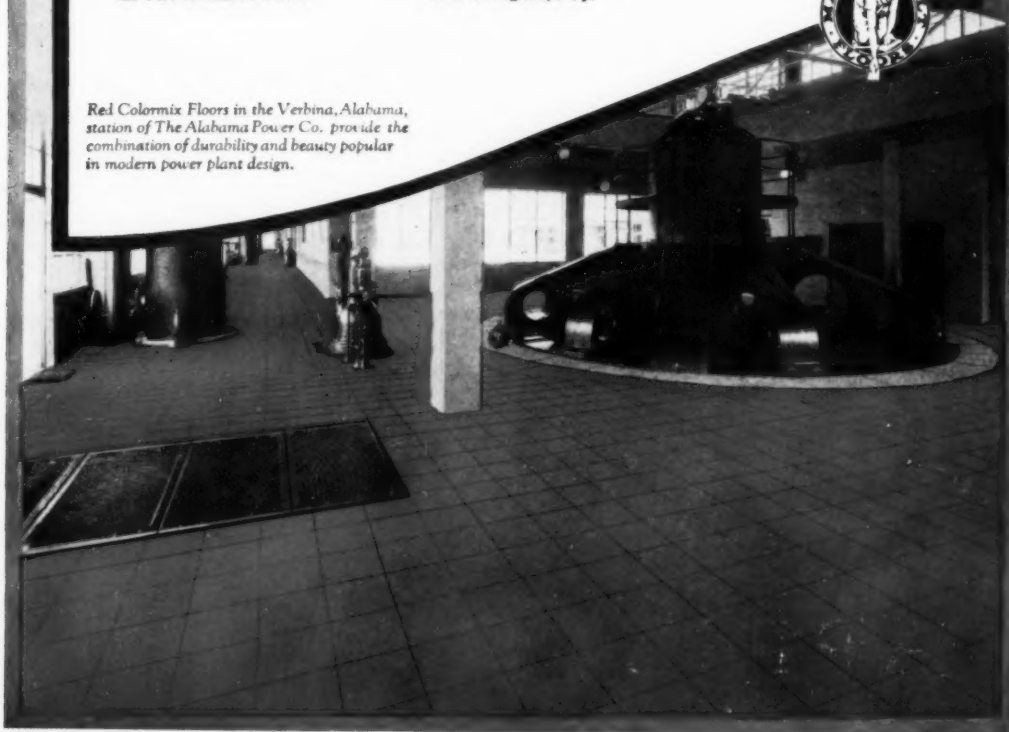
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THE
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RECORD

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Sketch One

SKETCHES of ESPERO

BEHOLD the city of Espero! But do not bother to search for it in Baedeker or on maps because you will not find it there. It is a city of hope, a place that you are always looking for and yet never find . . . completely. The best that you can do, or rather, the best that I have ever been able to do is to find small fragments of this delightful city here and there over the Continent. Time, progress, civilization, or whatever you want to call it, gradually sweeps into even the most un-get-at-able, tourist-proof towns; straightens out its crooked streets, topples down its leaning houses, visits it with the doubtful beauty of sanitation, erects cinema palaces and raises the very dickens with its ancient mellowness and downright charm. Something should be done about it. However, I have my Espero to fall back on. And so have you, although you may not have called it by the same name, nor mapped its streets or drawn its principal monuments as I have done. And yet you and I may have sketched in the same town at the same time; but you have been in the north quarter of your mind and I in the south of mine, and so we have never met; not even in the town's popular café which, as you may recall, is so truly named *Le Rendezvous des Amis*. But of course you have been there as well as I have, and quite too busy with this and that and here's how to look much beyond your own glass, or shall I say glasses?

So, behold Espero, at least my Espero. I show it to you from the southern hills so that you may see the whole city, the Pont Saint Pierre, and the jumble of lovely old houses that forms the base of the Cathedral of Saint Teresa. To the right of the bridge you can see the river road that swings in and out with the walls of the city which in turn follow the flow of the river and connect on the north with the Bridge of the Rainbow. You may skirt this arc of Espero either by road or by river; I have tried them both and for the life of me I cannot make up my mind which is the more delightful way to travel.

Sketch One

I made this drawing while seated at one of those round marble-top tables outside *Le Rendezvous des Amis*. I consider it an excellent point of view for the making of any sketch and that is why, perhaps, this particular drawing is so successful. We are looking, as you will of course recognize, at *La Porte des Rois Morts*, with the tower of the Cardinal's palace on the left; and tucked into the swing of the tower steps is the kennel-like house of the genial *Père Castonne*, better known as the Gatekeeper with a Smile. Through the gateway itself we can catch a glimpse of stone steps, the beginning of the Street of the Stairs; and since stone stairs leading up between overhanging buildings are harder to resist

Sketch Two

climbing than mountains, for me at least, so let us see where they will take us, and what they will show us.

Sketch Three

From an artist's point of view the only trouble with Espero is that it is overwhelmingly full of sketchable material. There is so much to draw, and since you can't draw all of it in a lifetime you feel almost like leaving town without doing any of it at all. Nevertheless, I did force myself to concentrate on several subjects, and this is one of them. It is along the Street of the Stairs; but I can't remember how many steps up it is from the Gate of the Dead Kings. I remember only that I was leg-weary enough to be glad of a chance to sit down to rest and draw. The old house beneath in which two women are seen lace making, like so many houses of Espero, has a history of its own. Here lived a man named Villoncourt who was the tailor to the equally famous and infamous Count Arrogville. The count had chosen Villoncourt because he admired his skill and also and perhaps chiefly, because the count and his tailor were built so much alike that Villoncourt need but to fit himself in order to fit the count. It was a happy arrangement for the count until one night Villoncourt, during the count's absence from the château, ventured to deliver the count's newest clothes in person, or rather on person; that is, he wore them himself, and he wore them so convincingly that madame, the charming countess . . . well, you know the story as well as I do.

Sketch Four

If you turn off from the Street of the Stairs, a little more than half way up, as I remember it, you will come to the Place of the Golden Rose. This drawing shows a view down the Street of the Bold Beggar, looking into the Square, and shows the tower of St. Estaine looming rather impressively above the roofs of two very ancient and lovely houses. The one with the richly carved brackets and bay window belonged to Jean Viendrez the famous goldsmith whose chalice, known as the Cup of the Three Virgins, was made for the Cathedral of Saint Teresa and is now in the Louvre where, no doubt, you have seen and admired it.

Sketch Five

In back of St. Estaine and down an alley so exceedingly dark and narrow that one is apt to pass it by is the house of the soldier-saint Paul de Rimonni. It is said of him that at the Battle of Epineaux when he had triumphed over the royal forces he spared his enemy, the Duke of Argincourt; and the sword which Paul had raised in order to kill the Duke turned suddenly into a cross. From that moment Paul de Rimonni led the life of a saint, preaching the word, and healing the sick. His house is now a shrine and contains the cross with the sabre handle; and I am told that those who pray before it are granted relief from all manner of suffering.

André Smith



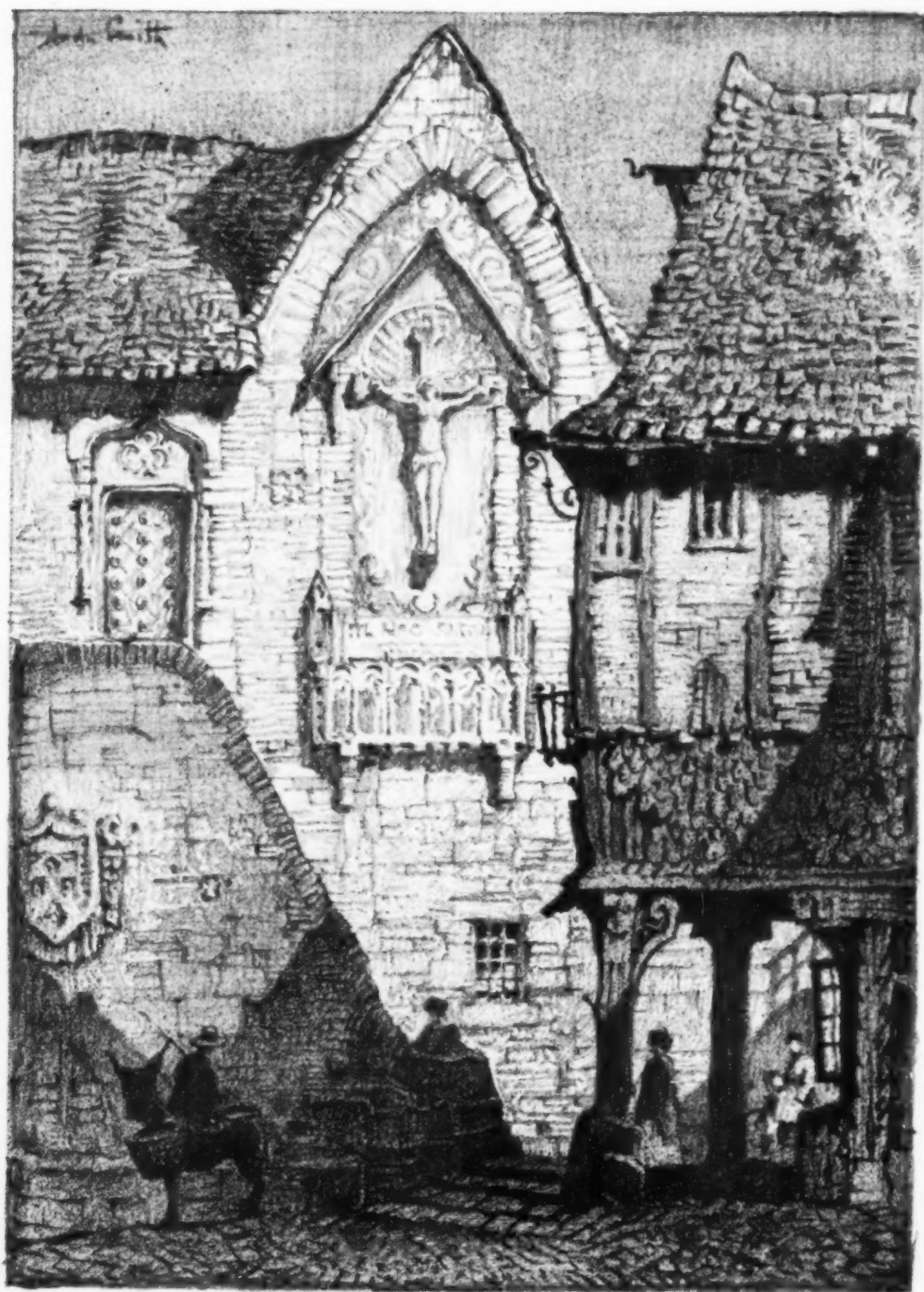
Sketch Two



Sketch Three



Sketch Four



Sketch Five

The ARTISTIC GROWTH *of* *the* WASHINGTON PLAN

By Glenn Brown

Review of Work in Progress

When the epochal report of the Park Commission was presented in January, 1902, probably ninety-five percent of the people considered it a visionary scheme for the development of the Capital City. There were few who did not think it an artistic dream never to materialize. Not many realized the moral force of beauty and the sound principles exemplified in the plan. Few appreciated the lasting and dogged persistence of the American Institute of Architects who initiated and have battled for its integrity during two score years. Few remember the broad and intelligent public officials and business men as well as the talented disinterested artists in those days. The combination proved magical in its results.

Before considering the work in progress, it is well to remember the far-reaching effects of this well-devised plan. The grant to the Pennsylvania Railway of four blocks across the mall, midway between the Capitol and the Washington Monument, apparently blocked an intelligent treatment of this park. The moral force of the plan, intelligently presented to Senator McMillan and President A. J. Cassat of the railway was the lever which pryed the station from its advantageous location. One result may be seen in the new station. A future effect will be the grand landscape of the mall and the open vista between the Capitol and the Washington Monument.

The second barrier to surmount was the Agricultural Building. The Secretary of Agriculture and Speaker Cannon each had a pet location for this building neither of which agreed with the park plan. After a serious battle,

the moral force of the plan placed it in the proper location. Many buildings like the National Museum, the George Washington Memorial and the Freer Gallery have fallen into their proper place because there was a good plan. The moral force of this plan located the semi-public buildings along 17th Street, and we have facing the park, the Bureau of American Republics, The Daughters of the American Revolution, the Red Cross and the Corcoran Gallery of Art.

The serious battle which waged for twelve years between the American Institute of Architects and those who desired to transfer the Lincoln Memorial to some other site was finally won by the Institute. We now see the Lincoln Memorial in its stately dignity and classic purity at the west end of the mall.

Between the Washington Monument and the Lincoln Memorial, the plan has been followed in the planting of stately avenues of trees, in the laying out of roadways with charming vistas and in the Lagoon or Mirror Lake, which reflects in its clear waters both the Washington Monument and the Lincoln Memorial. When we see these great accomplishments, all must appreciate the fact that the artists' visionary dream has become a practical reality.

Projects Apparently Lagging

While the progress in the last few years has been very satisfactory, many important elements which have been backward, are now beginning to materialize. The Botanical Garden is on the site where the Commission shows Union Square dominated by the Grant Memorial Group. Opening this

square will remove the present Botanical Gardens.

The plan calls for a park on the eastern side of the city, balancing Rock Creek on the west. Anacostia Park has been unknown to most people, growing gradually year by year as the dredging and filling in of the Eastern Branch has progressed and a park is emerging from the void.

The Lincoln Memorial is a focal point on the axis of the Washington Monument and the Capitol. From it will radiate the highways to Rock Creek Park and Arlington Cemetery. The connection between the Potomac and Rock Creek Parks has been delayed by the filling in of the river front, and the slow method of purchasing the needed land in Rock Creek Valley by small yearly appropriations. While a bridge connecting the city directly with the south has long been considered most desirable, no definite steps were taken to secure the structure until after the United States had in Arlington their greatest soldiers' cemetery. Fortunately, this scheme for a bridge as presented went no further, as the location they proposed from the Naval Hospital Hill was both unsightly and unreasonable. We should be thankful that the final execution of this bridge awaited the Park Commission report.

The Commission contemplated a north and south axis to supplement the longer and more important east and west axis. This minor axis started with the White House, south over the Monument Garden to a group of buildings on the river shore ending the vista. Congress authorized on February 12, 1925, a competition for a memorial to Theodore Roosevelt adapted to fit this site. John Russell Pope was the successful competitor. This location for Roosevelt is meeting opposition in Congress and no can tell the final result. A part of the landscape suggestion of the Park Commission was a boulevard connecting the old civic fortifications which surrounded Washington. All of the projects mentioned above are now in progress.

Union Square and the Botanical Garden

One of the most important points in the park composition is the east end of the mall, where Union Square is indicated with the statue of Grant as the central feature. After serious opposition, the statue to Grant was authorized, when it was located in the most suitable place at the east end of the mall, due to the moral force of the park plan. The great group of sculpture by Shradly, the single equestrian figure of Grant in the center with groups of cavalry and field artillery on either side in violent action, is overshadowed by the botanical glass houses, belittled by the street cars running back of it and marred by the landscape in the botanical gardens having no relation to it. This is a case where lack of reverence is destructive of dignity. This inexcusable condition has lasted for many years, and we should be thankful that Congress at last shows a disposition, if nothing more, to find another place for the so-called botanical garden. They have at least under consideration a site which will keep this Congressional plaything under its own eyes. It must be understood that the present site, or any site selected near the Capitol will be unfit in size, soil and exposure for a national arboretum.

The old canal, which made south Washington an island, ran from the river near the Washington Monument down north B Street, deflecting at the foot of the Capitol Grounds, and ran into the river again east of the present War College. Sewers were run into this canal from time to time as the city grew. After the Civil War, in the early seventies, the sewerage emptied into the canal became extremely offensive and a menace to health. It was arched over and turned in a closed instead of an open sewer. The canal, when covered with the two original side-streets, makes an avenue over two hundred feet wide running from the Capitol grounds southeast and south to the present War College. The utili-

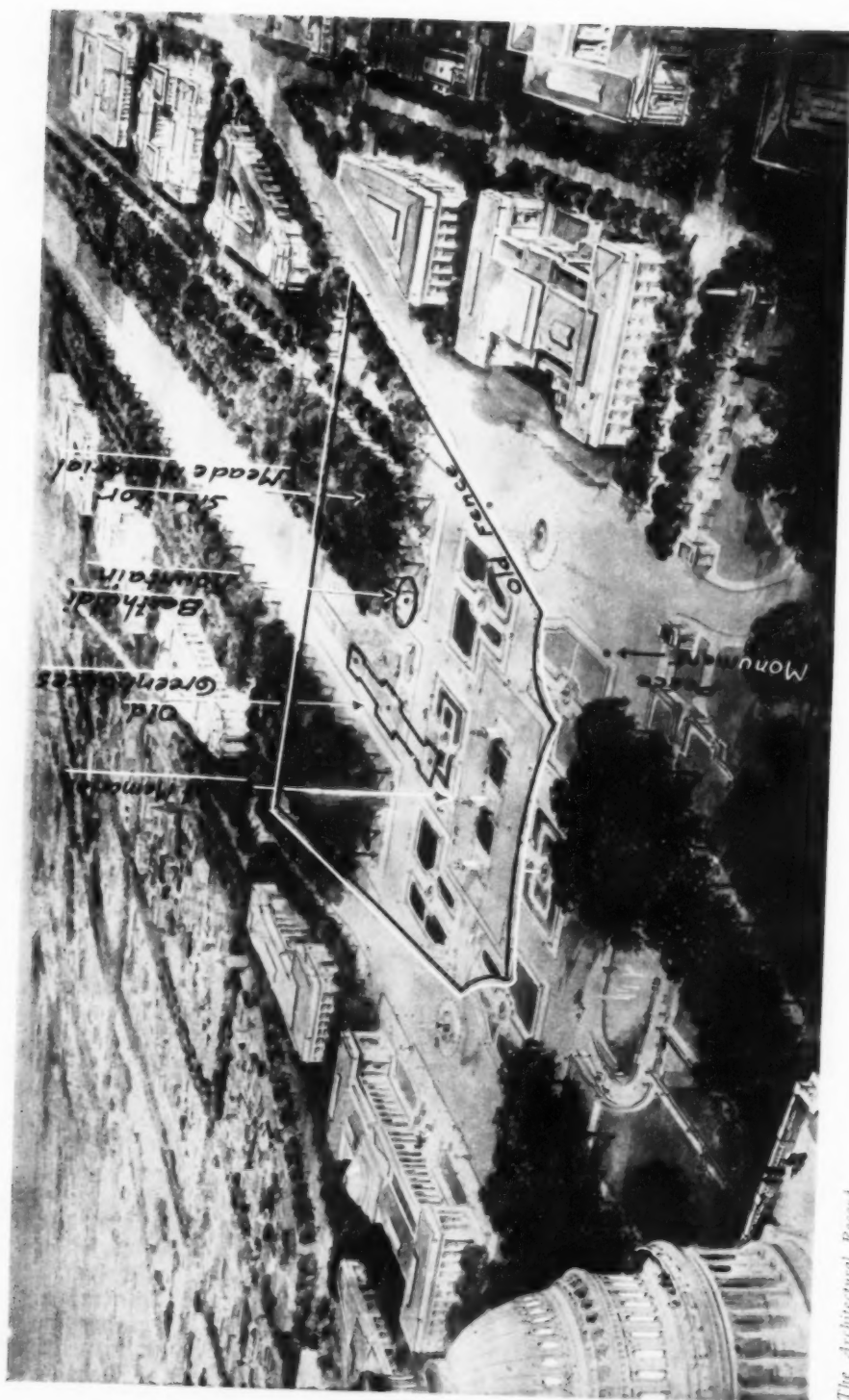


MAP OF THE DISTRICT OF COLUMBIA SHOWING PROPOSED PARKS AND HIGHWAYS

zation of this space from the Capitol to the river combined with proposed acquisitions south of the Capitol would keep the Congressional flower garden near the Capitol, give a parked area in a part of the city which needs attractions and form a connecting link between the mall, the Capitol and the War College. At one time it was thought that any provision for a botanical garden would militate against the Mount Hamilton site, which all authorities agree is the proper place for a national arboretum.

Connecting Parkway

Rock Creek, a picturesque stream which winds for two miles from the Potomac to the National Zoological Park, ran through a charming valley which was rapidly being destroyed by encroaching grading operations, but it was not past saving. The Park Commission selected this valley as the vital link between the Potomac and Rock Creek Parks. They are now separated by a long, dreary drive through the city streets. There was at one time a serious proposal to arch



April, 1926

SITE OF THE GRANT MEMORIAL.
PROPOSED UNION SQUARE, AND OPEN VISTA TO THE MONUMENT OF WASHINGTON

The Architectural Record

the creek, and fill it from Georgetown to Washington. The greater part of this section is too precipitous for building sites. Convenient to both Washington and Georgetown, parts of it have been used as a dumping ground for excavated earth, refuse and waste material of every description. Since it has ceased to be a dump, the ugliness of these jarring spots has been screened by the kindly hand of nature with small trees, bushes and vines.

To make available this important link in the park system it was necessary to build a sea wall, fill and widen Potomac Park south of the Lincoln Memorial and to purchase the ground from the river to the Zoo. The extension of Potomac Park on the south has been going on gradually for years from dredging the river channel, and by the dumping of cleanly excavated earth. For the past six or eight years the Office of Public Buildings and Grounds has been buying parcels of ground in this area by private sale, until they have acquired all but one or two small pieces of which Congress is expected to authorize the purchase this year. The plans for roadways and walks and landscape treatment have been approved, and the surveys and the rough base of the roadways are under way. This roadway, radiating from the Lincoln Memorial, turning by a great curve up Rock Creek Valley, will make a great addition to the park system, connecting the two great parks without passing through the city. Passing along the river shore, with the attractive Annapolis Island across the channel, it reaches the point where Rock Creek enters the river. Turning north, it will follow the shore of the Creek up the picturesque valley and pass under the following new bridges, Pennsylvania Avenue—a granite-faced structure; the Dumbarton or Q Street bridge—a concrete structure trimmed with buff sandstone, and the Connecticut Avenue bridge—a concrete structure. Several old bridges span this valley which before many years have passed must be replaced by permanent structures.

The Memorial Bridge

Daniel Webster in his Fourth of July speech, 1851, gives Gen. Andrew Jackson the credit of first visualizing a memorial bridge across the Potomac at Washington. He said: "Before us is the broad and beautiful river * * * which a late President * * * desired to span with an avenue of ever-enduring granite symbolical of the firmly established union of the North and South." Did these statesmen have a prophetic knowledge of the great conflict which was to firmly establish the permanent union between the states?

The war left some thirty thousand heroes buried on the hillsides of Arlington across the river from Washington. This great cemetery has emphasized the need of direct connection with Washington, when hundreds of thousands take part in patriotic ceremonies. The need of such a bridge has become more and more urgent. The memorial character of the structure has persisted as symbolizing "a permanent and complete union." The reciprocity of site, over the bridge, between the Lincoln Memorial and the Home of Lee, while reminding us of the conflict, binds together the memory of these two great pure men. After the civil war several efforts were made to secure a bridge across the river. One of the first definite steps was a senate resolution, May 24, 1886, for investigation. This brought plans from Major Hains for a utilitarian structure. To start on the crown of the present naval hospital hill and cross the river to Arlington was the favorite site. From this time on resolution followed resolution for a bridge, the hospital site having been fixed as the most desirable starting point. The bill, March 3, 1899, called for designs for a memorial bridge across the Potomac. This resulted in a formal competition in which many prominent engineers participated. The successful design was submitted by William H. Burr, engineer, assisted by Edward Pierce Casey, architect. The plans were submitted to Congress in April 1900, but no definite steps



VIEW SHOWING HOW THE PLANTING OVERSHADOWS
THE GRANT MEMORIAL



VIEW OF ROADWAY FROM THE LINCOLN MEMORIAL
TO ROCK CREEK VALLEY

were taken to begin the structure. It is interesting to remember that this isolated bit of city planning occurred just the year before the Park Commission began the study of the city as a great composition in which each element is duly related to the other. The Park Commission in its plan was the first to suggest a national memorial to Lincoln, indicating its character and location. They made it an important center with small axes radiating to minor points of interest, and major axes to Washington and Grant and over the new memorial bridge to the holy ground across the river.

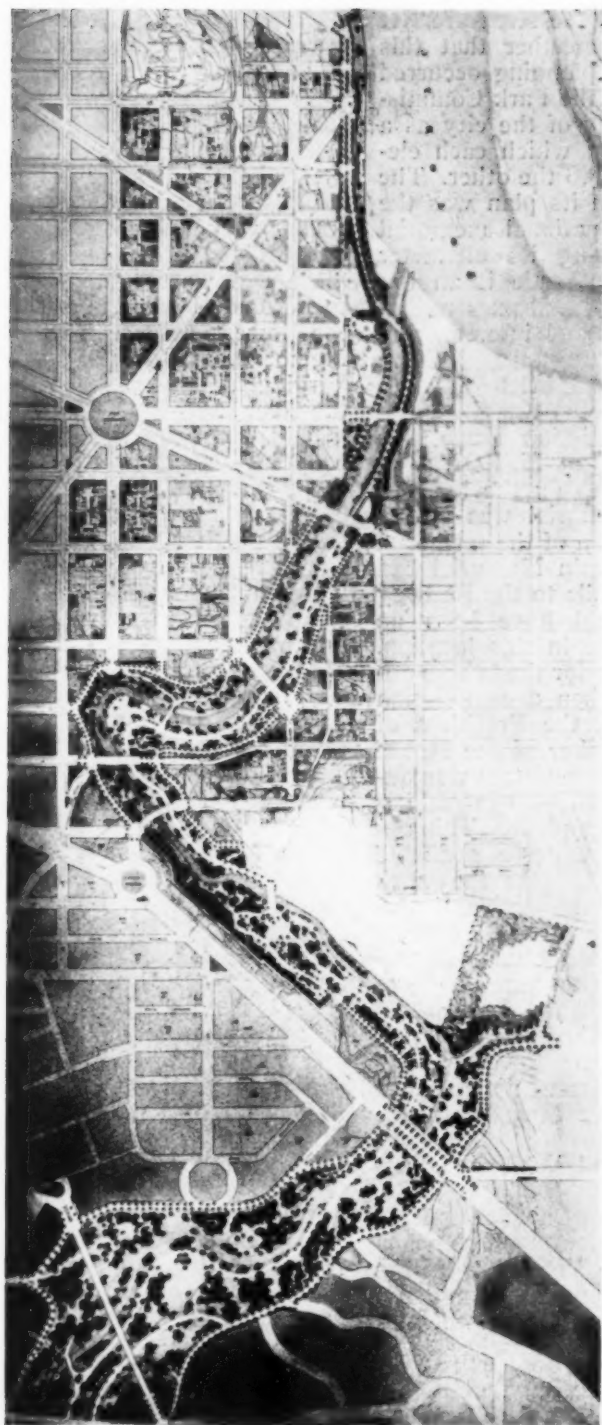
The Park Commission made this recommendation in Jan. 15, 1902. The twelve year battle to fix the location of the Lincoln Memorial was also a battle for the location of the memorial bridge. If the Lincoln Memorial had been made an addenda to the Railway Station, there would have been no cause for the bridge in this location. No steps were taken for the bridge until Mar. 4, 1913, when a commission with the President, the President of the Senate and Speaker of the House with Chairmen of Committees was authorized to expend \$25,000 in making surveys and securing plans. This appropriation was not made available until June 12, 1922, when the work was commenced, and actively progressed. The advocates of various sites were given an opportunity to present their views. The moral force of the Park plan carried the day, and on Dec. 18, 1922, the Commission unanimously decided upon the low level bridge on a line from the Lincoln Memorial to the Lee Mansion in Arlington.

McKim, Mead and White were selected as architects. While a larger and more costly structure, it has been made subordinate to, as well as a feature of, the Lincoln Memorial. It has been kept low so as not to clash or interfere with the dignity of Lincoln. It will have nine segmental arches. The center span, as in all bridges noted for their beauty, will be the widest, 184 feet. From the center to the shore

sides the spans decrease to the minimum of 166 feet. The bridge will be 2,138 feet long, between the terminal pylons, a total width of 90 feet, 60 foot roadway and 15 foot sidewalks. The illustrations show the simplicity of the design depending on its proportions for its dignity and beauty. This plan covers very much more ground than the bridge alone. First the bridge plaza and water gate from the river to Potomac Park. These features form the lowest terrace of the Lincoln Memorial. Columbia Island, on the Virginia side of the river, formed by the river dredging, has been made the Virginia end of the bridge on the southern side of the river. The landscape treatment of this island is a part of the plan. The entrance to the bridge north and south is emphasized by sturdy pylons, 40 feet high, on which appropriate commemorative sculpture is suggested. Commemorative columns 166 feet high emphasize the plaza ending the bridge on Columbia Island. The axis of Columbia Island gives an opportunity for a dignified entrance to Washington on the Lee Highway. From Columbia Island over twin bridges is a broad parkway with two roadways and a tapis vert which forms the approach to Arlington Cemetery where the parkway ends at the foot of the hill on which the Lee Mansion is situated, in a semi-circular plaza, 226 feet in diameter, against a terrace wall 30 feet in height. From this plaza a winding road leads up the hill to the Lee Mansion and to the open air auditorium in the other direction. The Commission goes farther and recommends the widening of B Street north and Twenty-third Street west, the city streets which become the direct approaches to the Bridge. All of the projects have been authorized on a ten year construction scheme for completion.

Anacostia Park

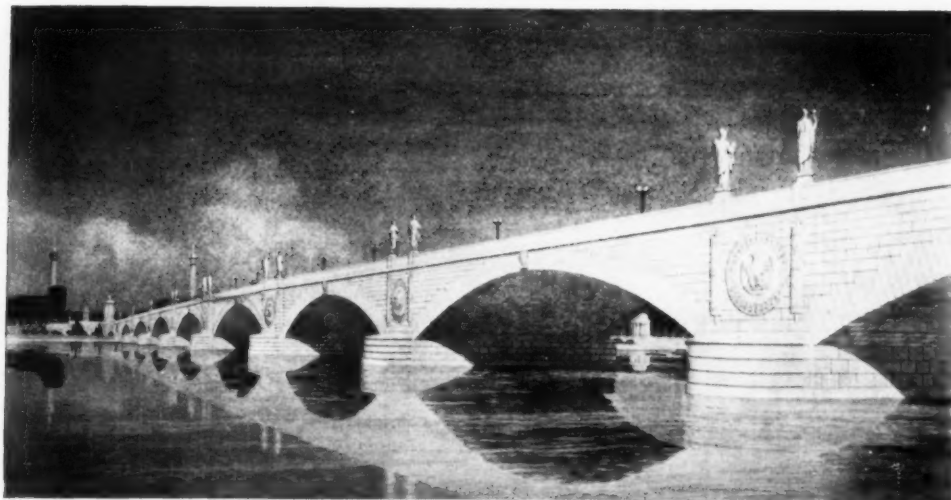
Washington is located at the forks of the Potomac. While the main body of the river goes by on the west, the minor branch, called the Anacostia



The Architectural Record

THE PROPOSED CONNECTION BETWEEN THE POTOMAC RIVER
AND ROCK CREEK PARK

April, 1926



Perspective
PROPOSED ROOSEVELT MEMORIAL BRIDGE, WASHINGTON

River runs east of the city. This small river winds through a comparatively level valley. The park commission plans called for a park up this valley balancing Rock Creek Park on the west. Rock Creek Park is rugged and picturesque. The Anacostia valley is level and broad, the larger part having been marsh land covered with water at high tides. This marked difference in the valleys gave the Commission an opportunity for two contrasting parks—one hilly and picturesque, the other level, quite largely a water park. By dredging and filling they will form lakes and lagoons and raised islands, making an attractive variety.

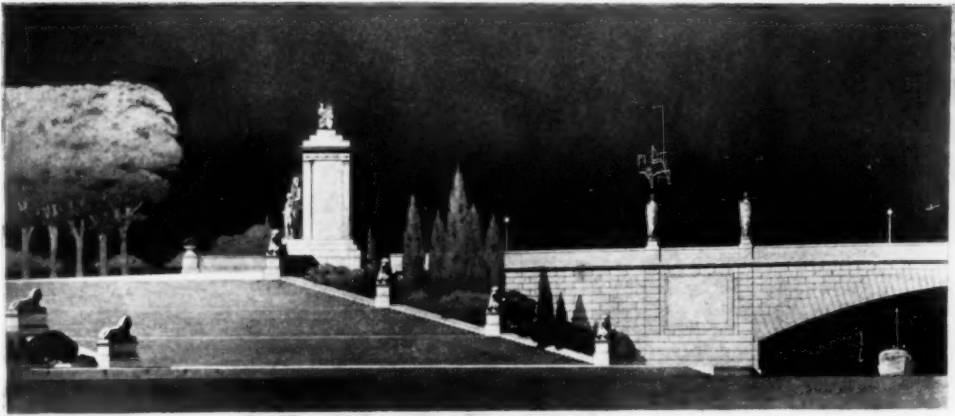
The Navy Yard is on the Anacostia River and to secure depth for deep draft vessels it was necessary to dredge a channel. The dirt was pumped on the marsh opposite the city. It is on this made ground that the Army and Navy have their flying fields. They are called the Bolling and Anacostia Field. These join and really form a part of the Park. Work has been progressing slowly with small appropriations, but it is now rapidly approaching a point where it will be appreciated by the public.

Old Forts

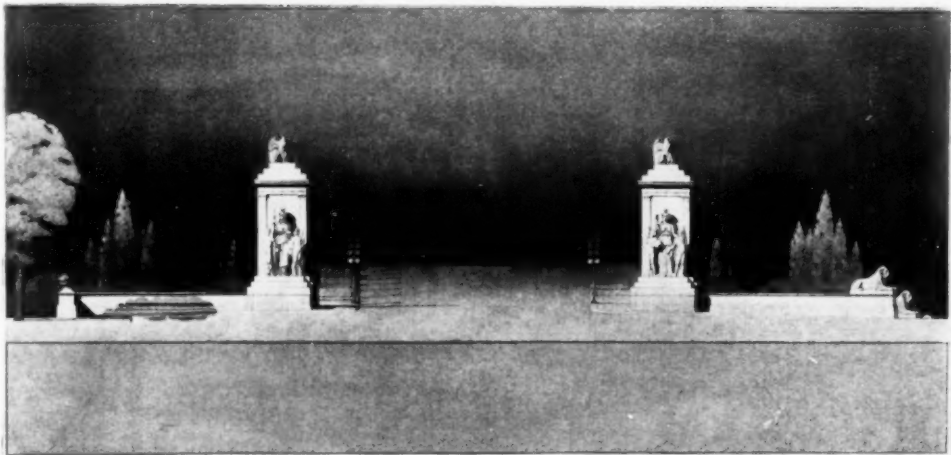
Plans have been made for a parked boulevard connecting the forts which surrounded Washington during the Civil War. As they all have commanding positions with effective views this will add materially to the parks of Washington.

The Roosevelt Memorial

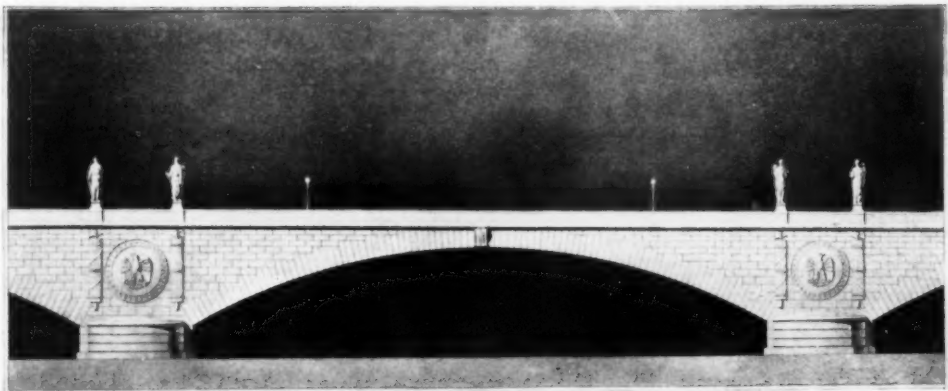
The Park Commission in designing their great composition, had Washington as the central figure, Grant at the east and Lincoln at the west, connected by the central open parkway. On the north was the White House connected by Pennsylvania Avenue with the Capitol. On the south, where the Park Commission felt the need of a balancing element, they suggested the group to the Constitution Makers. This gave a reciprocity of site down Maryland Avenue between this group and the Capitol carrying out L'Enfant's idea. This group of buildings was necessary to finish the artistic composition. I understand there is some objection to changing the form of Twining Lake, the Tidal Basin, which was put in before the Park Commission Report to flush out the



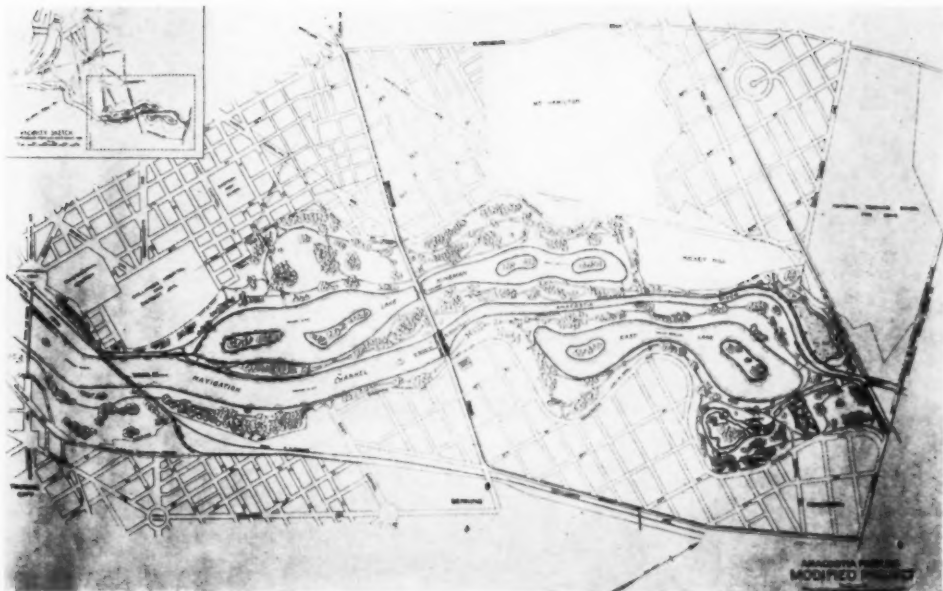
Elevation of East End and Water Gate



Elevation of Entrance to Bridge



Elevation of Typical Arch
PROPOSED ROOSEVELT MEMORIAL BRIDGE, WASHINGTON



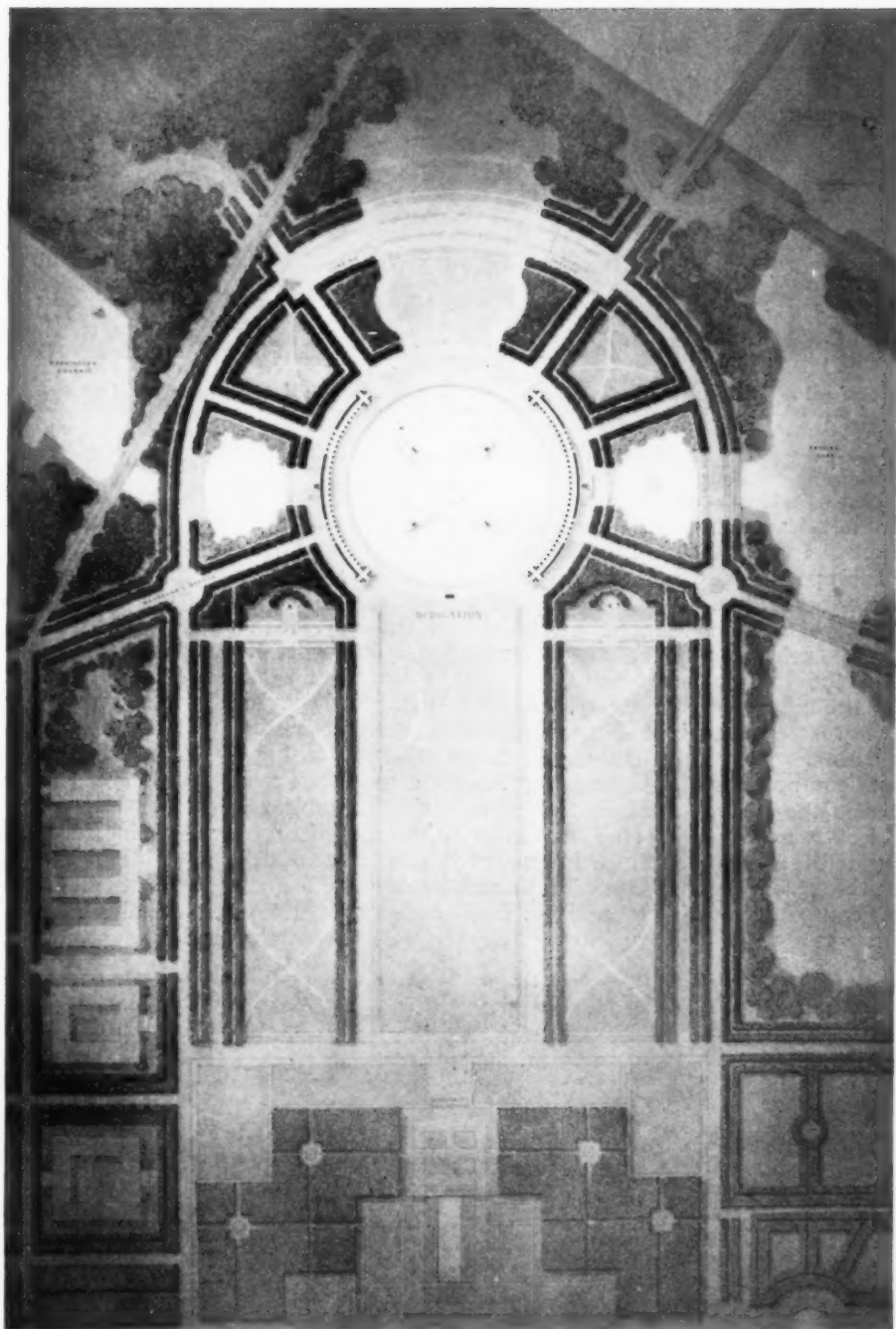
SKETCH SHOWING PROPOSED TREATMENT OF
ANACOSTIA PARK, WASHINGTON



The Architectural Record

April, 1926

A BIRD'S-EYE VIEW OF THE PROPOSED ROOSEVELT MEMORIAL SHOWING ITS RELATION
TO AND CONFORMITY WITH THE PARK COMMISSION PLAN OF 1901

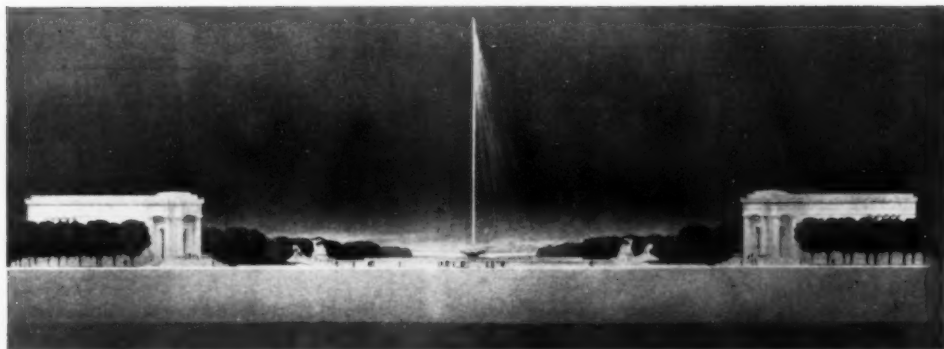


The Architectural Record

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DETAIL PLAN OF PROPOSED ROOSEVELT MEMORIAL, WASHINGTON

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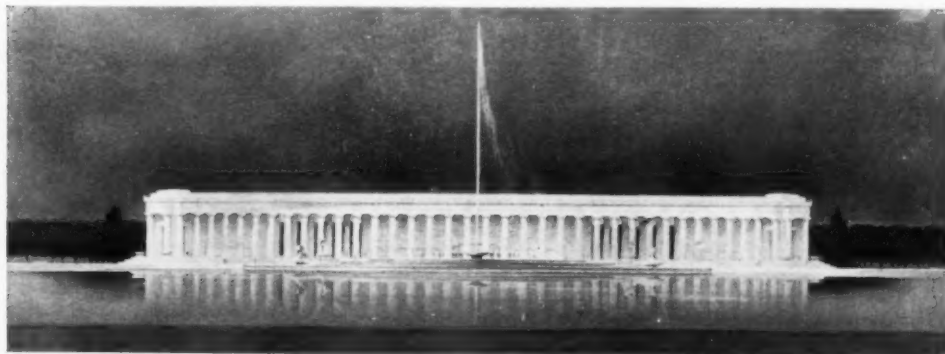
An island of white granite from the center of which a shaft of water rises to a height of 200 feet. Symbolical ships at the base of the fountain carry the message of Roosevelt's life to the four points of the compass

PROPOSED ROOSEVELT MEMORIAL, WASHINGTON

dead end of the Washington Channel. I do not know how effective it has been, but I do know that the Commission composed of practical as well as artistic men, knew that they could modify this basin without detriment to the Washington Channel and that such modification was necessary to treat the landscape effectively.

Congress authorized competitive plans to fit this site still open in the great composition. The design selected in the Roosevelt Memorial competition, together with the modifications of the Tidal Basin are in accord with the Park plans. Some of the best firms competed in this competition and there was a capable jury. So we may

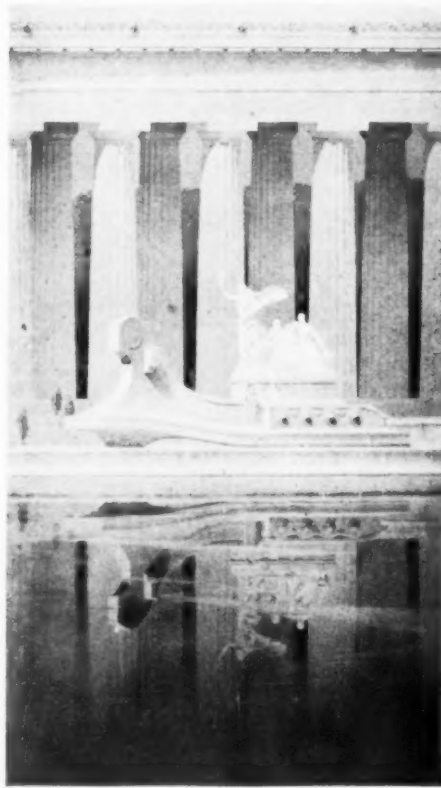
feel that the best design won. The design is simple and classical. From the drawings we may visualize the dignity of a white granite island, 280 feet in diameter, rising from a circular basin 600 feet in diameter, and flanked east and west by majestic colonnades 670 long and 60 feet high. With this dignified setting we may see the great jet of water representing Roosevelt's purity and force, rising two hundred feet from the granite island. The monument will rightly complete the great plan by giving the south vista, over Washington Monument Garden, through the colonnades to the southland. Without the strong backing of Roosevelt the Park scheme would have failed and it is proper that



View of curving colonnades with fountain in foreground
PROPOSED ROOSEVELT MEMORIAL, WASHINGTON

THE ARCHITECTURAL RECORD.

he should have one of the most important sites in the composition. He being of southern and northern parentage, it is fitting that his memorial should guide the eye to a view linking the north and south together in a permanent union.



PROPOSED ROOSEVELT MEMORIAL,
WASHINGTON.

Detail of prow of symbolical ship

A SPANISH CHOIR LECTERN

By
E. Donald Robb
Measured Drawing by the Author

CHOIR LECTERNS were used for antiphonal chanting by the monks in conventual churches and by the clergy in the larger parish churches. They were sometimes four-sided in shape, similar to the one shown in the illustration, and sometimes had but two sloping book rests. The latter type is more common in England, and is frequently imitated in Bible lecterns for modern churches. This use of the two-sided lectern is incorrect, unless its form can be justified by the use of two separately bound volumes—one of the Old Testament and one of the New.

The four-sided lectern seems to be a more general favorite on the Continent, and one frequently meets with exceptionally large and handsome examples of this type. Especially is this the case in Spain, and the one shown in the accompanying illustration with one of its ancient service books still in place—although not probably in use—is an unusually fine specimen.

The best Spanish lecterns as well as most of the best Spanish woodwork, date from the days of the Renaissance, and much of this woodwork shows unmistakable signs of

the Moorish occupation. This is more especially true of doors, shutters and ceilings, where the Spanish joiner has delighted in multiplying and elaborating his panel work in obvious imitation of the work of his former masters, who were expert craftsmen in wood mosaic and joinery.

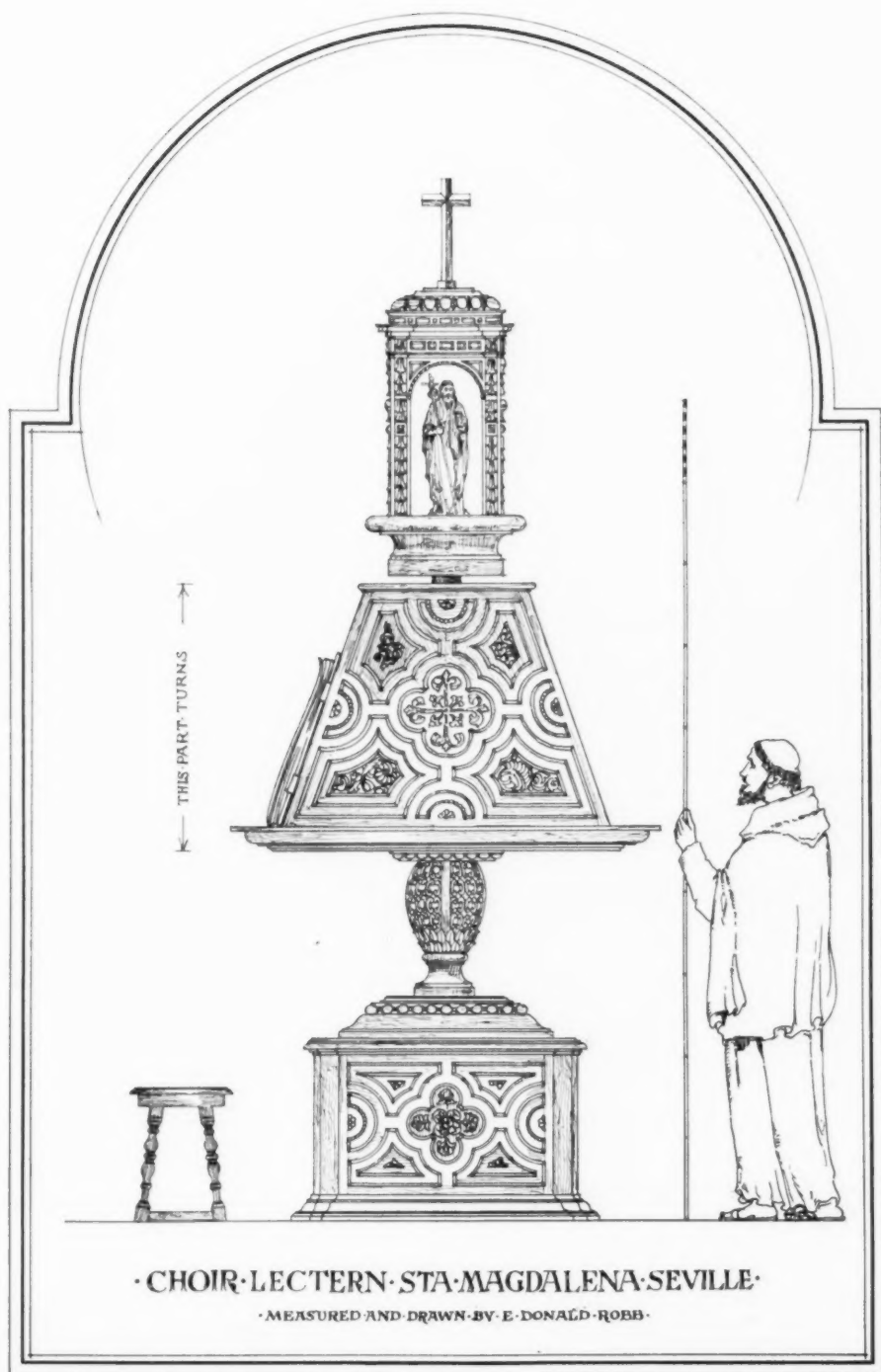
The typical Spanish door of the period following the expulsion of the Moors, is one of many panels, sometimes numbering sixty to seventy in each fold, arranged in a pattern composed of squares, oblongs, hexagons and circles,—sometimes with a bit of carving in those panels which come at focal points,—always with heavy, deeply-sunk mouldings small in scale, sometimes so deep that the panels are reduced to an inch or less in width. Something of the kind is shown in our illustration, although



LECTERN IN PARISH CHURCH OF SANTA
MAGDALENA, SEVILLE

this is not an example of the exaggerated type, and the scale of the panels on book rests and base is considerably larger than many that one frequently sees in Spain and Southern France.

This lectern stands in the important parish church of Santa Magdalena in Seville.



EARLY AMERICAN ARCHITECTURE and the ALLIED ARTS. - *A Bibliography*

By
Richard J. Bach

(Continued from Vol. 59, Page 273)

III. DWELLINGS (Cont'd)

4. Southern States

a. Region as a Whole

There is no general publication covering the Middle States region as a whole. Reference is made, however, to the following, which also appear elsewhere in these classifications: Chandler, Joseph Everett: *The Colonial Architecture of Maryland, Pennsylvania and Virginia*. (Folio; pp. 5+50 pl. Boston; Bates, Kimball & Guild; 1892. Rare) and Coffin, Lewis A. & Holden, Arthur C.: *Brick Architecture of the Colonial Period in Maryland and Virginia*. Quarto; pp. 28, 118 pl., incl. meas. dwgs. New York; Architectural Book Publishing Company; 1919. (\$16.50).

b. Separate States or Groups of States

Chandler, Joseph Everett. *The Colonial Architecture of Maryland, Pennsylvania and Virginia*. Folio; pp. 5+50 plates. Boston; Bates, Kimball & Guild; 1892. Rare.

Chandler, J. A. C., & Thames, T. B. *Colonial Virginia*. Octavo; pp. 388, frontisp. in col., 12 unnumbered pl. Richmond, Va.; Times-Dispatch Company; 1907. Out of print.

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Corner, James M., and Soderholtz, Eric Ellis. *Examples of Domestic Colonial Architecture in Maryland and Virginia*. Folio; 50 plates. Boston; Boston Architectural Club; 1892. Rare.

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Lancaster, Robert A., Jr. *Historic Virginia Homes and Churches*, with three hundred and seventeen illustrations. Small quarto; pp. xviii+527, ill. Philadelphia; The J. B. Lippincott Company; 1915. Out of print.

Leiding, Harriette Kershaw. *Historic Houses of South Carolina*. Octavo; pp. xx+318, ill. partly from dwgs. by Alfred Huty. Philadelphia; J. B. Lippincott Company; 1921. \$15.00.

Sale, Edith Tunis. *Manors of Virginia in Colonial Times*, with sixty-seven illustrations and twenty-two coats of arms. Large octavo; pp. 310, ill. Philadelphia; The J. B. Lippincott Company; 1909. Out of print.

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Brown, Glenn. *The Octagon, Dr. William Thornton, Architect*. Drawings and text made under direction of Glenn Brown for the American Institute of Architects. Large folio; pp. 25, 30 plates measuring 24 inches by 18 inches. Washington, D. C.; publ. for the Institute; 1915. \$15.00.

Crane, Edward Andrew and Soderholtz, Eric Ellis. *Examples of Colonial Architecture in Charleston, S. C., and Savannah, Ga.*; Folio; 52 plates; Boston; Boston Architectural Club; 1895. Rare.

Restoration of the White House. Message of the President of the United States Transmitting the Report of the Architects. Fifty-seventh Congress, Second Session. Senate Document, No. 197. Oblong quarto; pp. 46, ill., and 15 plans and plates. Washington, D. C.; Government Printing Office; 1903. Rare.

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Smith, Alice R. Huger, and Smith, D. E. Huger. *The Dwelling Houses of Charleston, South Carolina*, with 128 ills., from drawings by Alice R. Huger Smith, photos and architectural drawings by Albert Simons. Octavo; pp. 387, ill. Philadelphia; The J. B. Lippincott Company; 1917. Out of print.

Smith, Alice Ravenel Huger. *Twenty Drawings of the Pringle House, on King Street, Charleston, S. C.*; Folio, meas. 16 inches by 18 inches; pp. 4, 20 plates. Charleston, S. C.; Lameau's Art Store; 1913. \$10.00. In-

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Stanard, Mary Newton. *Richmond (Va.): Its People and Its Story*. Octavo; pp. xx+239, ill. Philadelphia; J. B. Lippincott Company; 1923. Out of print.

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Brown, Glenn. *History of the United States Capitol*. Two vols., de luxe; folio; (1) pp. xxi+113-v, pl. 136; (2) pp. v+114-225, pl. 322. Washington; Government Printing Office; 1900, 1903. Not many extant. Few copies obtainable directly from the author. \$15.00.

Capitol of Massachusetts, showing the enlargement erected in 1853 and 1854. Gridley J. F. Bryant, Architect. A series of four elevations, six sections, seven plans, no text, bd. in octavo form at the Avery Architectural Library, Columbia University, New York, under number AH 73; M 38. Origin not recorded.

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Etting, Frank M. *An Historical Account of the Old State House of Pennsylvania, now known as the Hall of Independence*. Small quarto; pp. 9+204; portraits; plans. Boston; J. R. Osgood & Company; 1876. Rare.

Hazelton, George C., Jr. *The National Capitol. Its Architecture, Art and History*. Octavo; pp. 287, ill. New York; Taylor & Company; 1897. Same; 1902. Octavo; pp. 301; plans. New York; Taylor & Company, now Baker & Taylor Co. \$1.00.

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King, David. *An Historical Sketch of the Redwood Library and Athenaeum in Newport, Rhode Island*. Octavo brochure; pp. 53. Boston; John Wilson and Sons; 1860. Rare.

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Latrobe, Benjamin Henry. *A Private Letter to the Individual Members of Congress on the Subject of the Public Buildings of the United States at Washington. A Report of Work on the Capitol at Washington*. Octavo; pp. 32 & 1 plan. Washington, D. C.; S. H. Smith; 1806. Rare.

Latrobe, J. H. B. *The Capitol and Washington at the Beginning of the Present Century. An address before the American Institute of Architects*. Baltimore; 1881. Rare.

Lippincott, Horace Mather. *Early Philadelphia, Its People, Life and Progress. With a photogravure frontispiece by Charles H. Stevens and 119 ills., from photos and prints*. Octavo; pp. 340, ill. Philadelphia; J. B. Lippincott Company; 1917. \$7.50.

Newlands, Francis G. *The White House Restoration. Compensation of Architects. Remarks of Hon. Francis G. Newlands, of Nevada, in the Senate of the United States*, Feb. 29 and Mar. 21, 1904. Octavo brochure; pp. 31. Washington; Government Printing Office; 1904.

Peirce, Mrs. Melusina Fay. *The Landmark of Fraunce's Tavern. A Retrospect*. Read December 4, 1910, in the Long Room of the Tavern, on the One Hundred and Seventeenth Anniversary of the Famous "Farewell" of 1783 at the First Patriotic Reunion of the Women's Auxiliary to the Society for the Preservation of Scenic and Historic Places and Objects (now the American Scenic and Historic Preservation Society). 12mo; pp. 44, ill. New York; 1901; printed for the Society. Rare.

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- Sims, Joseph Patterson, and Willing, Charles. Old Philadelphia Colonial Details. No text; 55 pl., 13½ inches by 18 inches. New York; The Architectural Book Publishing Company; 1914. \$15.00.
- Stanard, Mary, Newton. Colonial Virginia, Its People, Life and Customs. Octavo; pp. xvi+376, ill. Philadelphia; J. B. Lippincott and Company; 1917. Out of print.

V. ALLIED (DECORATIVE, INDUSTRIAL) ARTS

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- Dyer, Walter Alden. The Lure of the Antique; Being a Ready Reference Book for Collectors of Old Furniture, China, Mirrors, Candlesticks, Silverware, Pewter, Glassware, Copper Utensils, Clocks and Other Household Furnishings of our American Forefathers, and a Handy Guide for the Determination of Age, Style, Maker, Genuineness and Value. Octavo; pp. xii+488, with 159 photos. New York; The Century Company; 1910. \$4.00.
- Eberlein, Harold Donaldson and McClure, Abbott. The Practical Book of Early American Arts and Crafts, with a Chapter on Early Lace by Mabel Foster Bainbridge. Large octavo; pp. 339, with numerous ills. Philadelphia; The J. B. Lippincott Company; 1916. \$8.50.
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- 2. Furniture and Furnishings, Interiors, Woodwork.**
- Candee, Helen Churchill. Decorative Styles and Periods, with 177 ills. Octavo; pp. xii+298, ill. New York; Frederick A. Stokes & Company; 1906. \$5.00.
- Cornelius, Charles Over. Furniture Masterpieces of Duncan Phyfe. Large Octavo; pp. xii+86, 56 pl. and 5 meas. dwgs. by Stanley Rowland. New York; Doubleday Page & Company; 1922. \$4.
- Corner, James M., and Soderholtz, Eric Ellis. Examples of Domestic Colonial Architecture in New England. Quarto; no text, 50 plates meas. 11 inches by 14 inches. Boston; the Boston Architectural Club; 1891. Out of print, rare.
- Cousins, Frank. Colonial Architecture. Introduction by Glenn Brown. Series I—Fifty Salem Doorways. Folio; 50 plates. New York; Doubleday, Page & Company; 1912. Out of print. No others issued.
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- Eberlein, Harold Donaldson. The Architecture of Colonial America. Octavo; pp. xiv+289, ill., index. Boston; Little, Brown & Company; 1916. \$3.50.
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- Millar, Donald. *Measured Drawings of Some Colonial and Georgian Houses*. Folio; 2 vols. (1) pp. 6 and 40 plates. (2) pp. 4 and plates 41 to 80. New York; The Architectural Book Publishing Company; 1916. \$30.
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- Soderholtz, Eric Ellis. *Colonial Architecture and Furniture*. Folio; pp. 6 and 60 plates meas. 14 inches by 18 inches. Boston; George Henry Polley & Company; 1895. Rare.
- Terry, Henry. *American Clock Making, Its Early History and Present Extent of the Business*. Octavo; pp. 24 and 2 plates. Waterbury, Conn.; J. Giles & Son; 1870. Rare.
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- Wallis, Frank E. *American Architecture, Decoration and Furniture of the Eighteenth Century, a Collection of Sketches and Measured Drawings of Existing Work, with an addition of modern work of the same period*. Quarto; no text, 52 plates. New York; Paul Wenzel; 1895. \$7.50 bound. \$6.00 in portfolio.
- Wallis, Frank E. *Old Colonial Architecture and Furniture*. Square folio; pp. 6 and 60 plates. Boston; George H. Polley & Company; 1888. Rare.
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- ## 3 Glassware
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- Kerfoot, J. B. *American Pewter*, with illustration from photographs by the author of specimens in his own collection. Quarto; pp. xxiii+239. Boston; Houghton, Mifflin Company; 1925. Out of Print.
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- Fire-backs in the United States, the Ten-plate Stove, Franklin's Fireplace and the Tile Stoves of the Moravians in Pennsylvania and North Carolina, together with a List of Colonial Furnaces in the United States and Canada). Octavo; pamphl. pp. iv+174, illus. Doylestown, Pa.; Bucks County Historical Society; 1914. \$3.00.
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- 5. Pottery**
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- Barber, Edwin AtLee. Tulip Ware of the Pennsylvania German Potters; an Historical Sketch of the Art of Slip-decoration in the United States. Crown octavo; pp. 223, with nearly 100 ills. Philadelphia; Patterson & White Co.; 1903. \$1.00.
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- American Silver; The Work of the Seventeenth and Eighteenth Century Silversmiths. Exhibited at the Museum of Fine Arts, Boston, June to November, 1906. Crown octavo; pp. 100 and 29 photographs. Boston; Museum of Fine Arts; 1906. Ed. by R. T. Haines Halsey. Out of print.
- American Church Silver of the Seventeenth and Eighteenth Centuries, with a Few Pieces of Domestic Plate, Exhibited at the Museum of Fine Arts, July to December, 1911. Octavo; pp. xxvii+163 and 38 plates. Boston; Museum of Fine Arts; 1911. Edited by John Henry Buck. \$5.
- Avery, C. Louise. American Silver of the XVII and XVIII Centuries, a Study Based on the Clearwater Collection. With a Preface by R. T. H. Halsey; incl. an Article: Classic Mouldings in American Silver by Cass Gilbert. Octavo; pp. clix+216, illus. New York; The Metropolitan Museum of Art; 1920. \$5.
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(To be continued in the May issue)

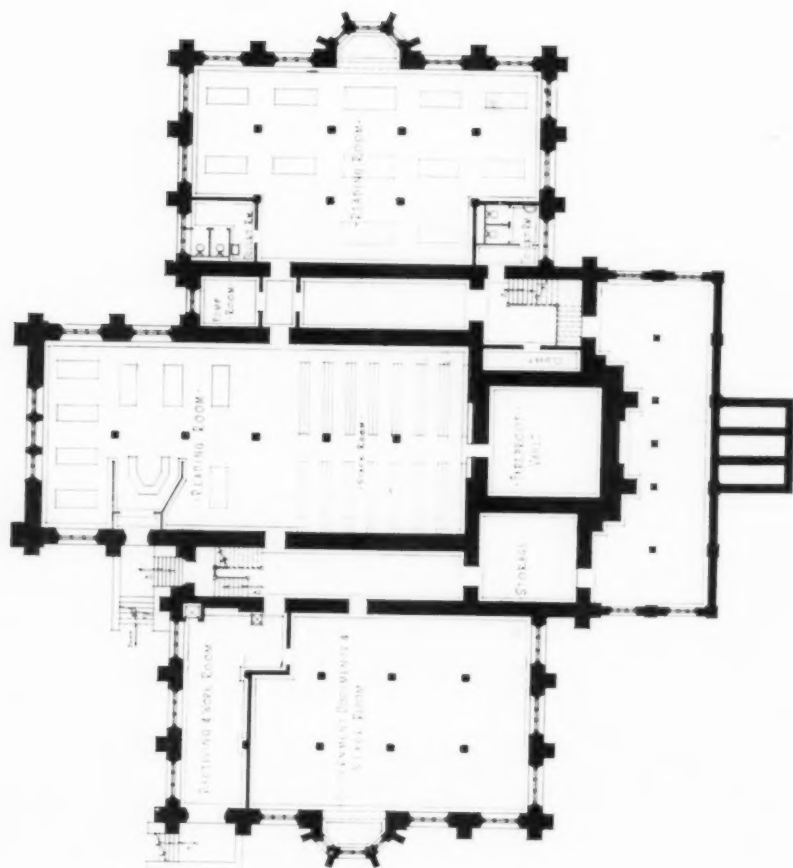
(Prices quoted in the Bibliography have been verified as far as possible, but on this point readers are referred to the publishers in each case.)

P O R T F O L I O

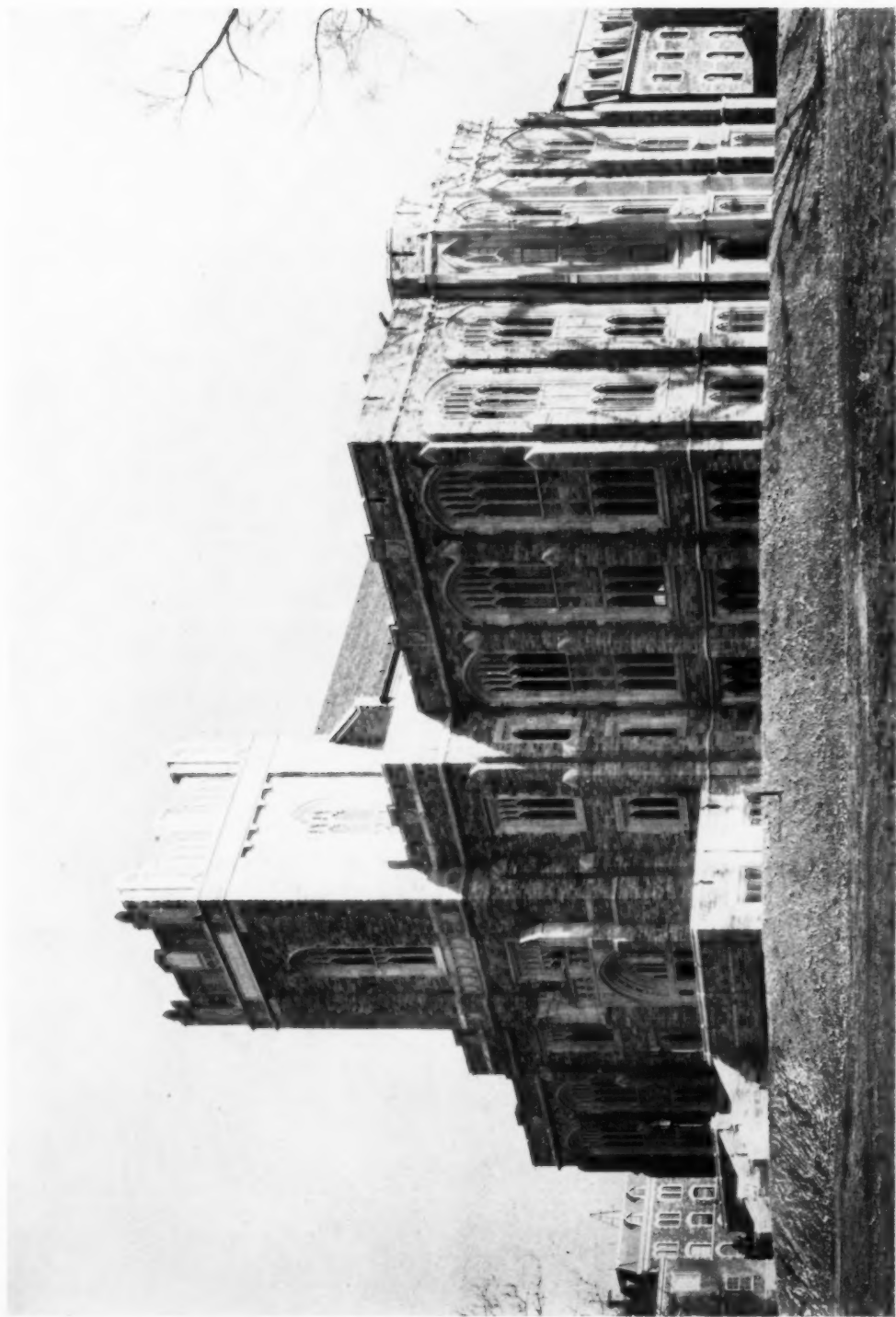
C V R R E N T · A R C H I T E C T V R E



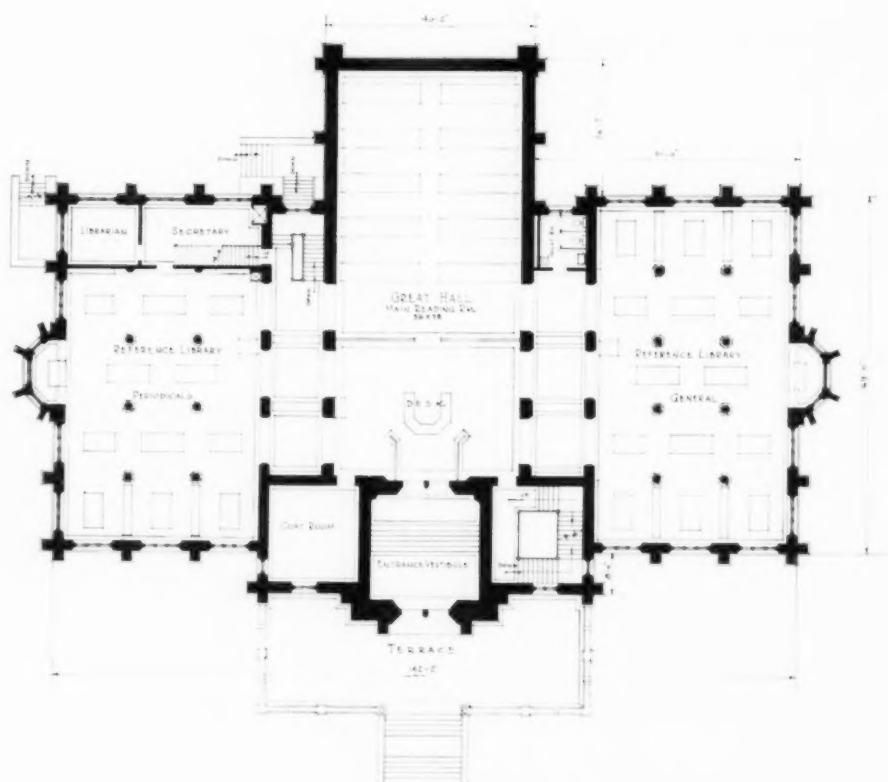
Main Entrance
THE FORDHAM UNIVERSITY LIBRARY BUILDING, NEW YORK, N. Y.
Emile G. Perrot, Architect



THE FORDHAM UNIVERSITY LIBRARY BUILDING, NEW YORK, N. Y.
Emile G. Perrot, Architect



THE FORHAM UNIVERSITY LIBRARY BUILDING, NEW YORK, N. Y.
Emile G. Perrot, Architect

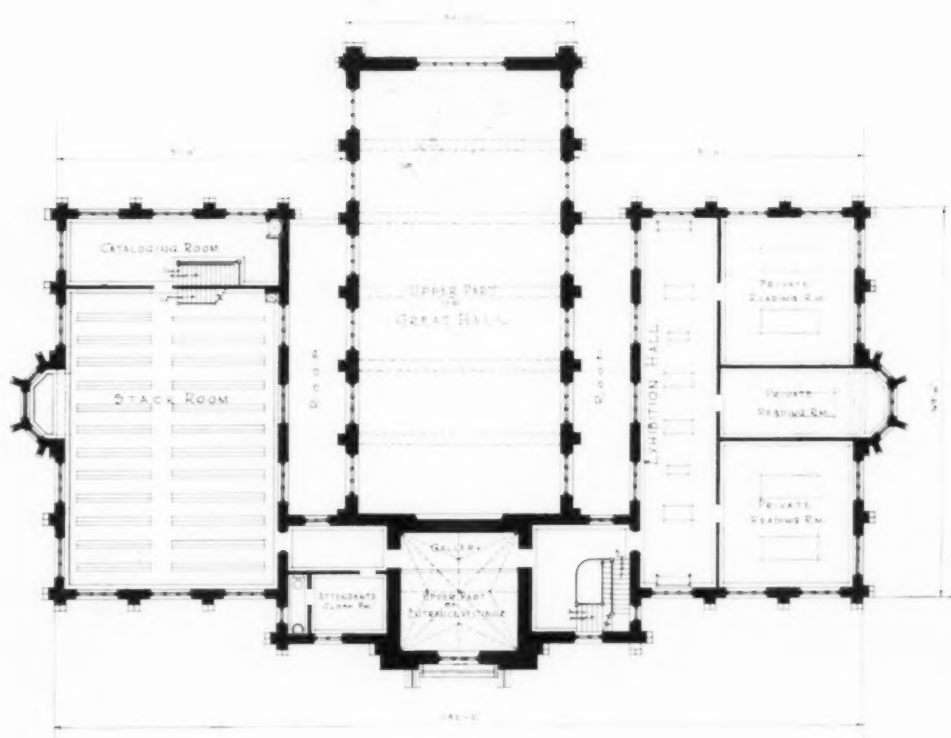


FIRST FLOOR PLAN

THE FORDHAM UNIVERSITY LIBRARY BUILDING, NEW YORK, N. Y.
Emile G. Perrot, Architect



Main Reading Room*
THE FORDHAM UNIVERSITY LIBRARY BUILDING, NEW YORK, N. Y.
Emile G. Perrot, Architect



SECOND-FLOOR PLAN

THE FORDHAM UNIVERSITY LIBRARY BUILDING, NEW YORK, N. Y.
Emile G. Perrot, Architect



Screen in Main Reading Room
THE FORDHAM UNIVERSITY LIBRARY BUILDING, NEW YORK, N. Y.
Emile G. Perrot, Architect

THE FORDHAM UNIVERSITY LIBRARY BUILDING

EMILE G. PERROT, Architect

In designing the Fordham Library a plan was adopted which took into consideration the unlimited area of ground available, hence a low set building with two principal stories was adopted.

On the first floor were placed the main and special reading rooms, leaving the ground floor and second story for the other features of the building. This permitted unit control under the supervision of the one at the control desk, as access to the building is had only through the main entrance, except the entrance to the Circulating Library mentioned below.

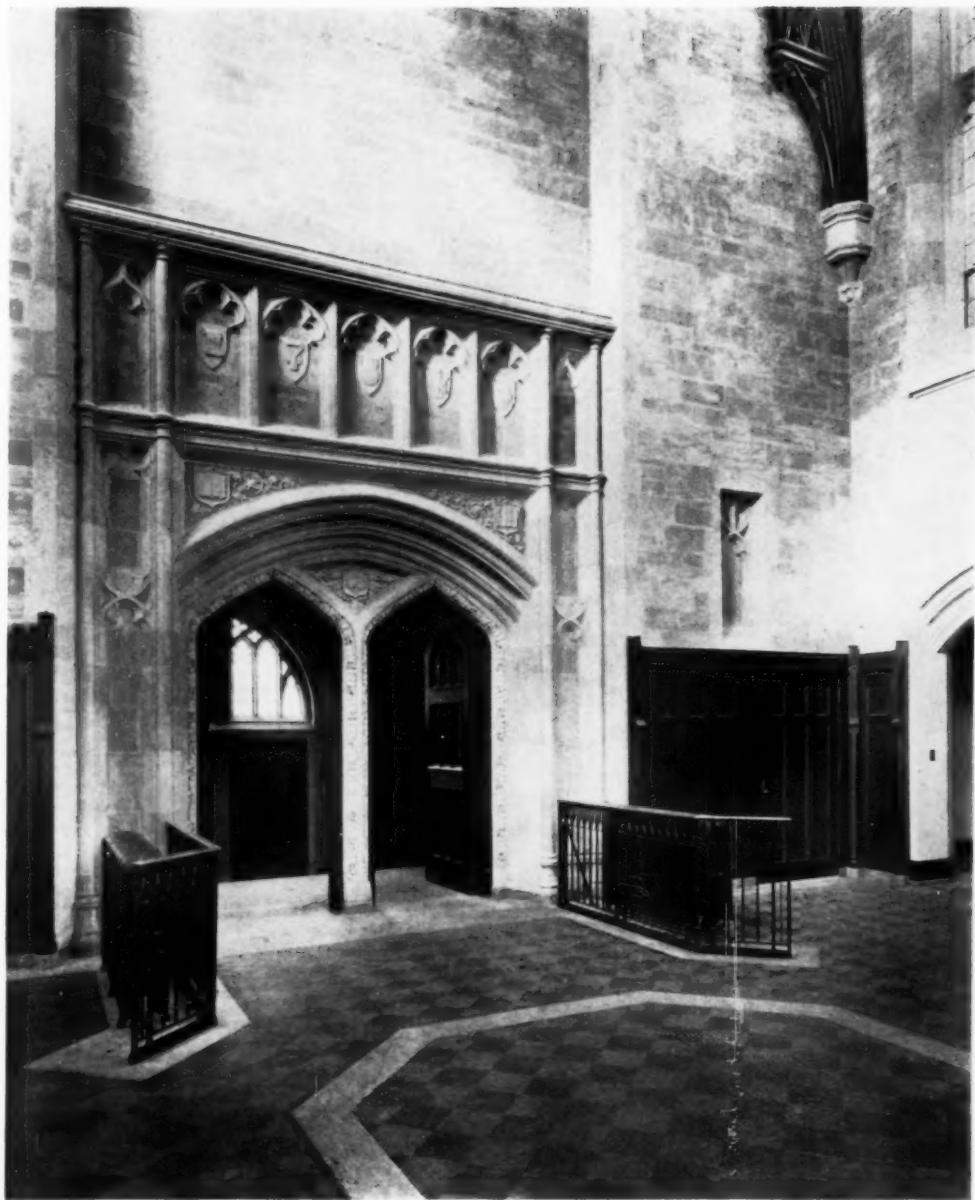
The Main Reading Room, or Great Hall, is centrally located on the first floor. It is one story in height, and is given the importance it deserved, being 47 feet high, 36 feet wide, and 78 feet long. On each side of it is located a large reading room separated by an arcade. The interior finish of the walls of the Great Hall consists of natural limestone above an eight-foot antique oak panelling. The ceiling is of open timber construction, richly ornamented, hung from the fire-proof roof construction. A beautiful oak screen separates the readers from the main entrance. Long reading tables with specially designed table lamps form the seating arrangement in this Hall.

Since the main reading rooms are to be principally for reference work, and since many of the students are day students, provision had to be made for a circulating library for all the students and study rooms for the day students, who find the quiet and seclusion of the library a better place to study and prepare their homework than the noisy apartments of the city. This department is located on the ground floor under the main reading room and in the south wing. The remainder of the ground floor contains an auxiliary stack room, together with the usual workrooms, toilets, etc.

The Librarian's Room and General Office are also on the main floor.

The south wing of the second story contains an exhibition hall, with seminars, or small reference libraries for special study. The north wing of this story contains the stack rooms, two stories in height, equipped with metal shelves of the latest construction. The Cataloging Department is on this floor.

The building has a maximum capacity of 200,000 volumes.



Detail of Interior, Main Entrance-to Great Hall
THE FORDHAM UNIVERSITY LIBRARY BUILDING, NEW YORK, N. Y.
Emile G. Perrot, Architect



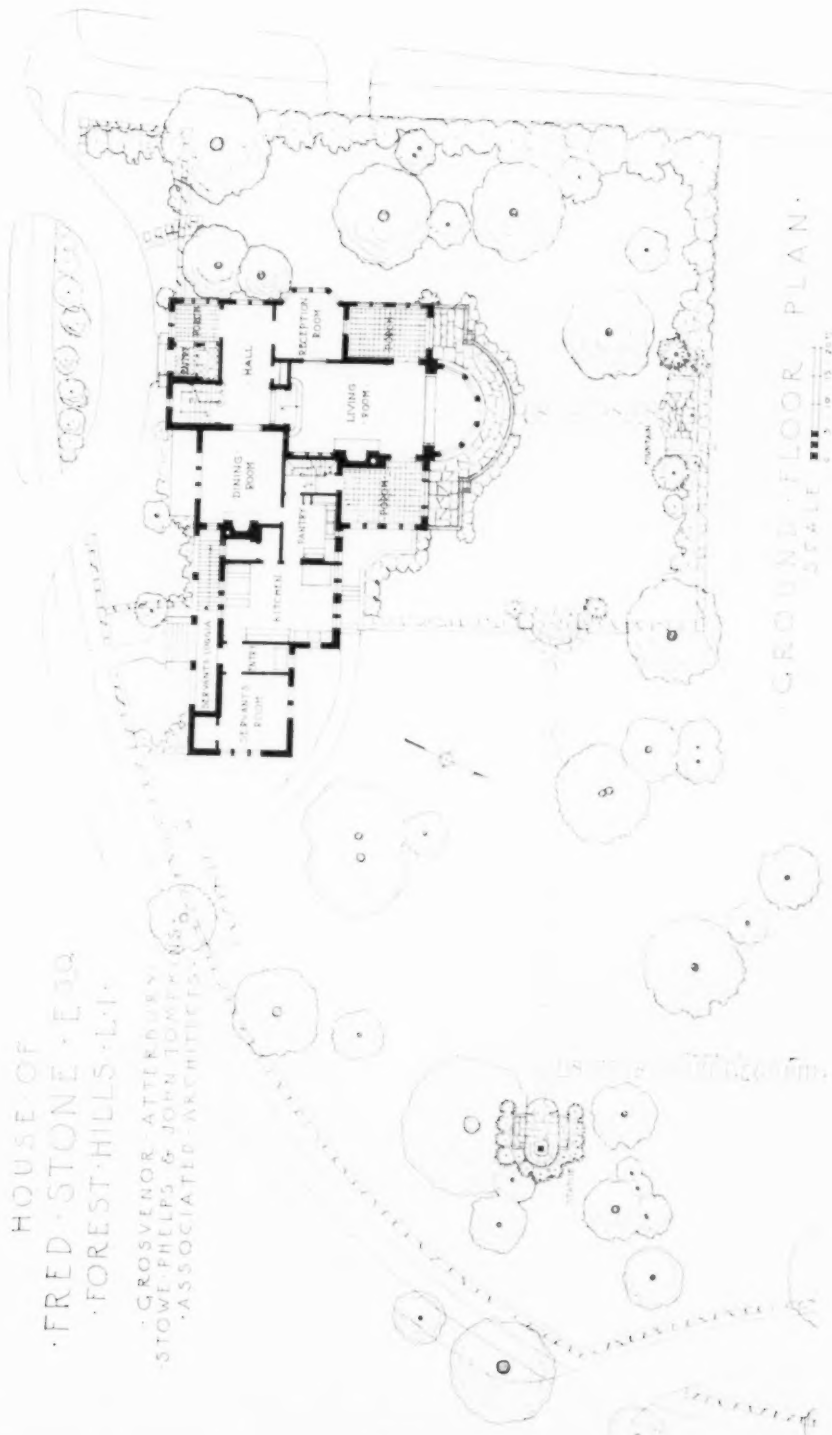
Photo, S. H. Gottscho

RESIDENCE OF FRED STONE, ESQ., FOREST HILLS, LONG ISLAND, N. Y.

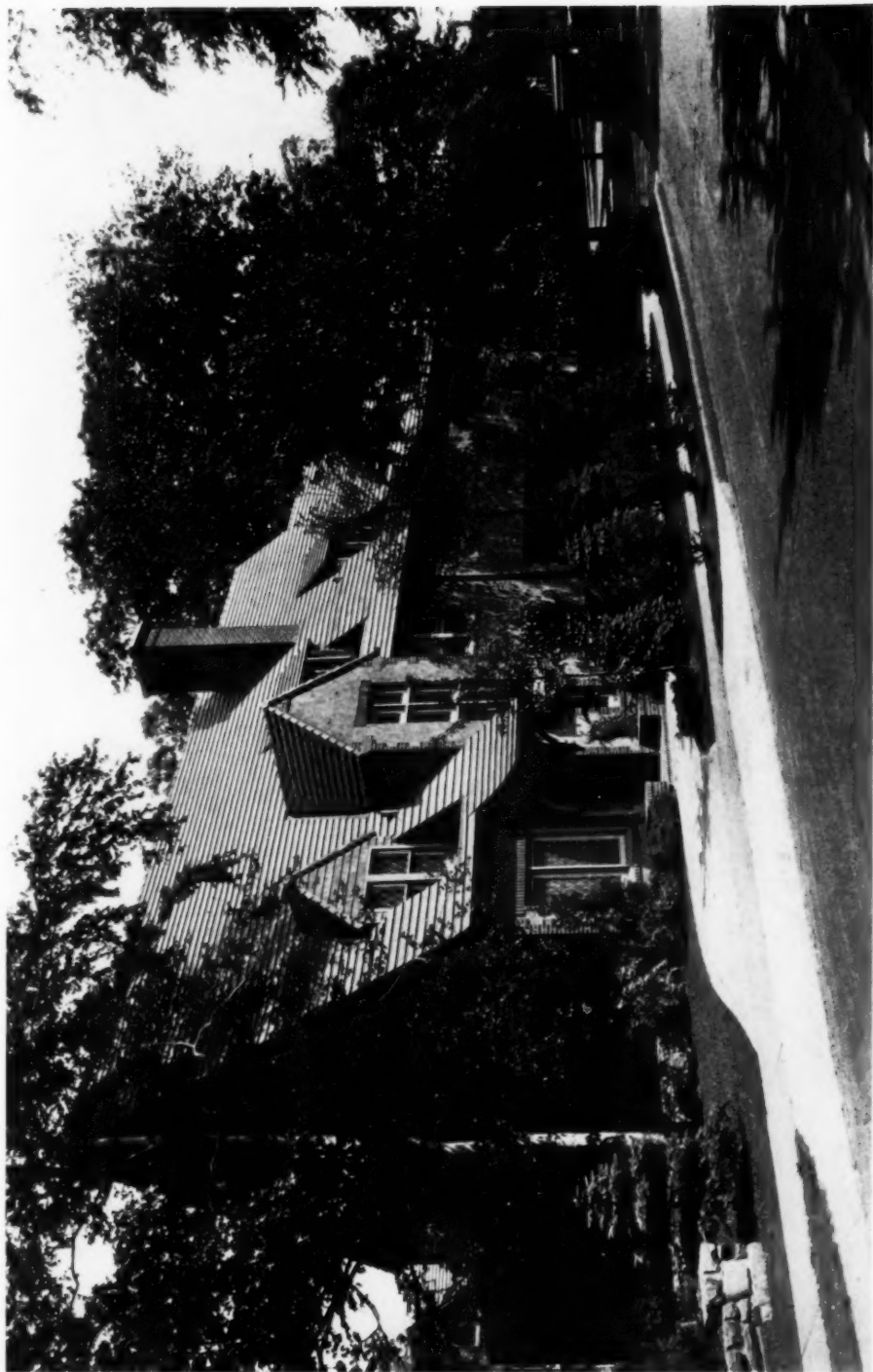
Grosvenor Atterbury, Stowe Phelps and John Tompkins, Associated Architects

HOUSE OF
FRED STONE, Esq.
FOREST HILLS, L.I.

GROSVENOR, ATTERBURY,
STONE, PHELPS & JOHN TOMPKINS,
ASSOCIATED ARCHITECTS.



GROUND FLOOR PLAN.
SCALE 0 5 10 15 20'



Photo, S. H. Gotscho

RESIDENCE OF FRED STONE, ESQ., FOREST HILLS, LONG ISLAND, N. Y.
Grosvener Atterbury, Stowe Phelps and John Tompkins, Associated Architects



THE CONGREGATIONAL CHURCH ELLINGTON, CONNECTICUT
Clark and Arms, Architects

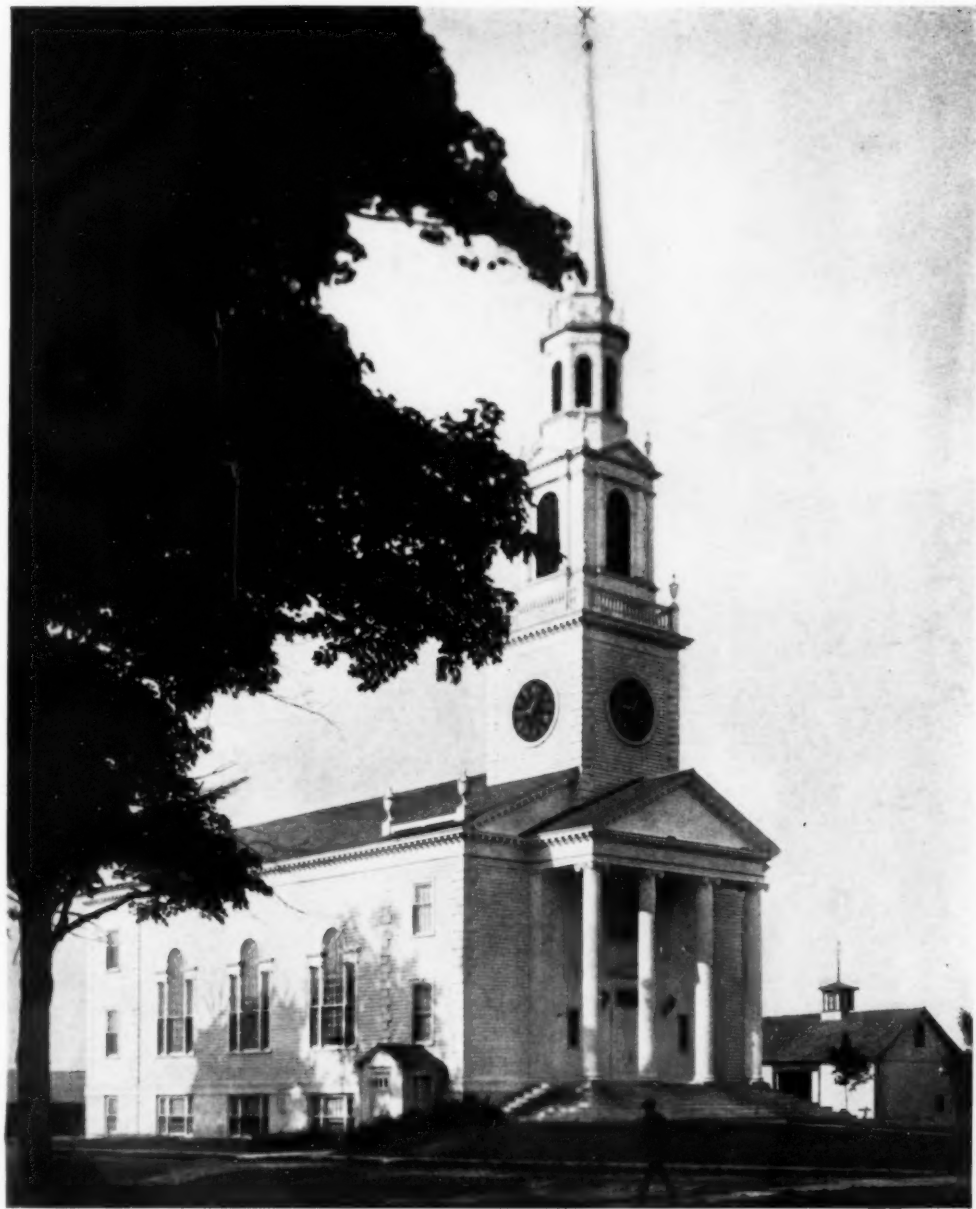
THE CONGREGATIONAL CHURCH, ELLINGTON, CONNECTICUT

CLARK AND ARMS, Architects

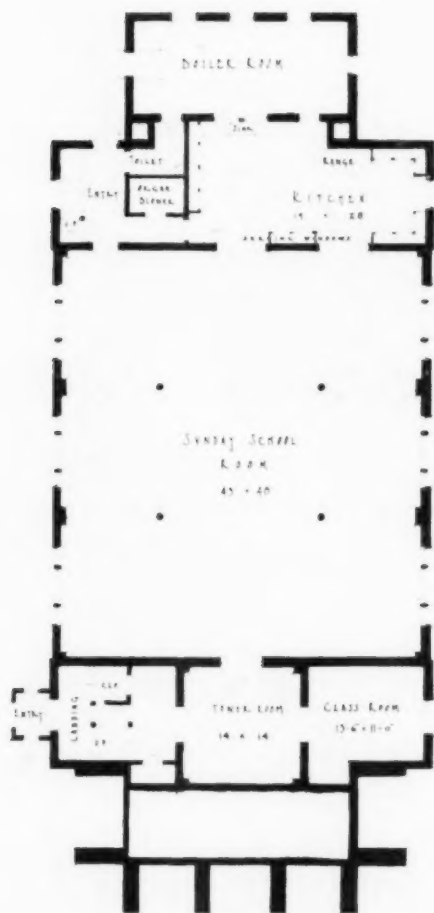
The town of Ellington, Connecticut, is one of those delightful towns with elm bordered roadways, and charming white Colonial houses clustered about the meeting of two main highways.

When the third church burnt down there were two factions, one desiring the modern low, brick, steep roofed chapel and the other the tall white spire which had been a landmark for them for so many years. Only after a great deal of persuasion was the latter decided upon.

The first church was built by the same man that built the church at Lynn, Connecticut, and so it was naturally thought a style along the same lines would be most suitable. It was somewhat different, however, as a Sunday School room was required, but no balconies. Not having the money to cover a great deal of ground the Sunday School had to be put in the basement, so if the side treatment isn't quite according to old standards it solves a modern problem and yet retains the main features of the old.



THE CONGREGATIONAL CHURCH, ELLINGTON, CONNECTICUT
Clark and Arms, Architects



BASEMENT PLAN

THE CONGREGATIONAL CHURCH, ELLINGTON, CONNECTICUT

Clark and Arms, Architects



THE CONGREGATIONAL CHURCH, ELLINGTON, CONNECTICUT
Clark and Arms, Architects

Floor plan of the first floor of the National Shrine of the Bambino Gesù. The plan shows a large central CHURCH (276 x 345, 47'4" x 47'0") with a CHANCEL at the top. To the left of the church is a SACRISTY (12 x 12) and a RESTROOM. To the right is a RESTROOM and a SACRISTY. Below the church is a VESTIBULE (18 x 18) and a CHORUS ROOM (12 x 12). The entrance is labeled PARTILLO. There are also several smaller rooms and corridors labeled with numbers and names like 'JAGAN CHAMBER', 'CERIL', 'ED. PENJENO', 'CERIL', 'ED. PENJENO', 'CERIL', 'ED. PENJENO', 'CERIL', 'ED. PENJENO', 'CERIL', 'ED. PENJENO'.

 $\Gamma_{\perp} \approx 10^{-10}$ s, $\Gamma_{\perp} \approx 10^{-11}$ s, $\Gamma_{\perp} \approx 10^{-12}$ s

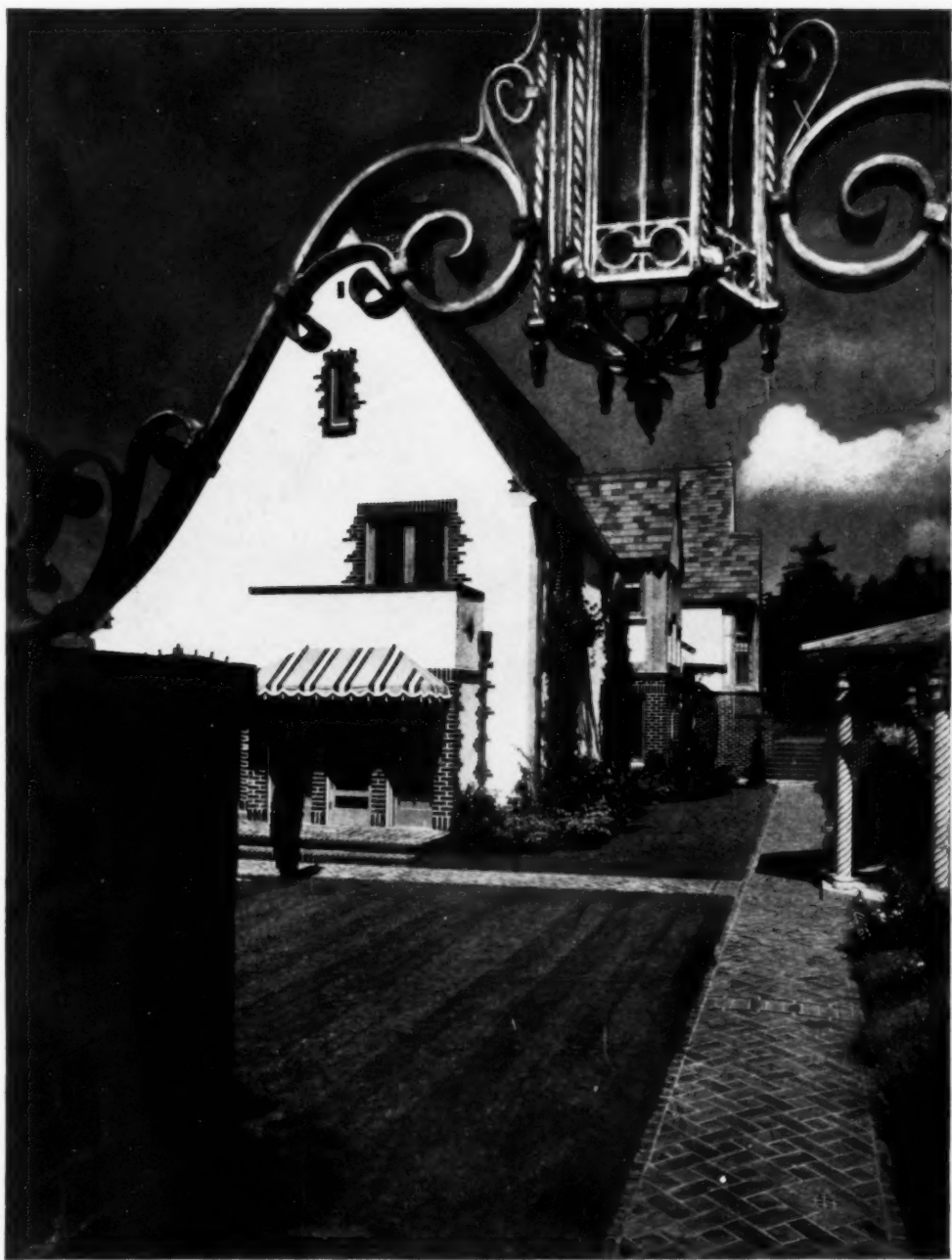
Clark and Arms, Architects



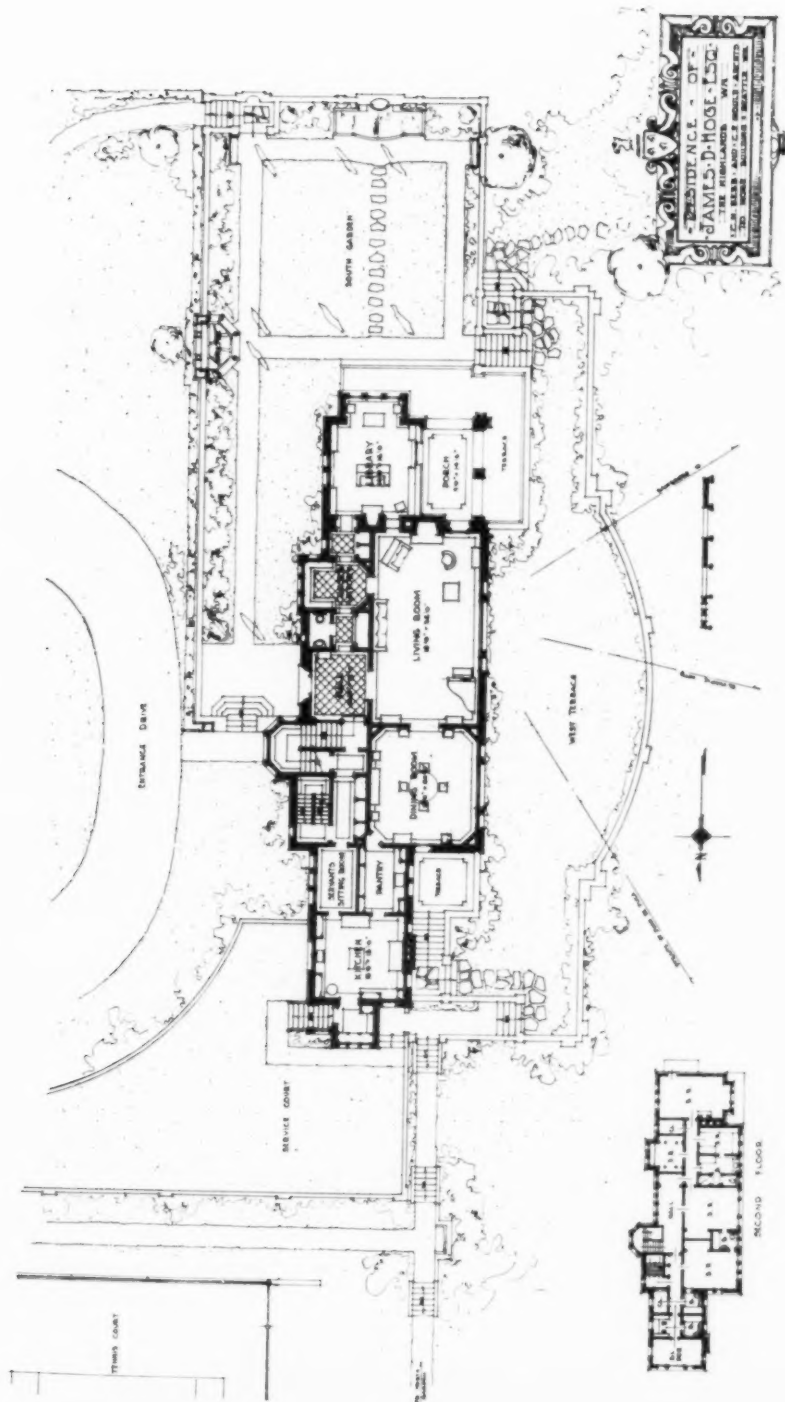
✓ THE ELKS BUILDING, LOS ANGELES, CALIFORNIA
Curllett & Beelman, Architects



THE ELKS BUILDING, LOS ANGELES, CALIFORNIA
Curlett & Beelman, Architects

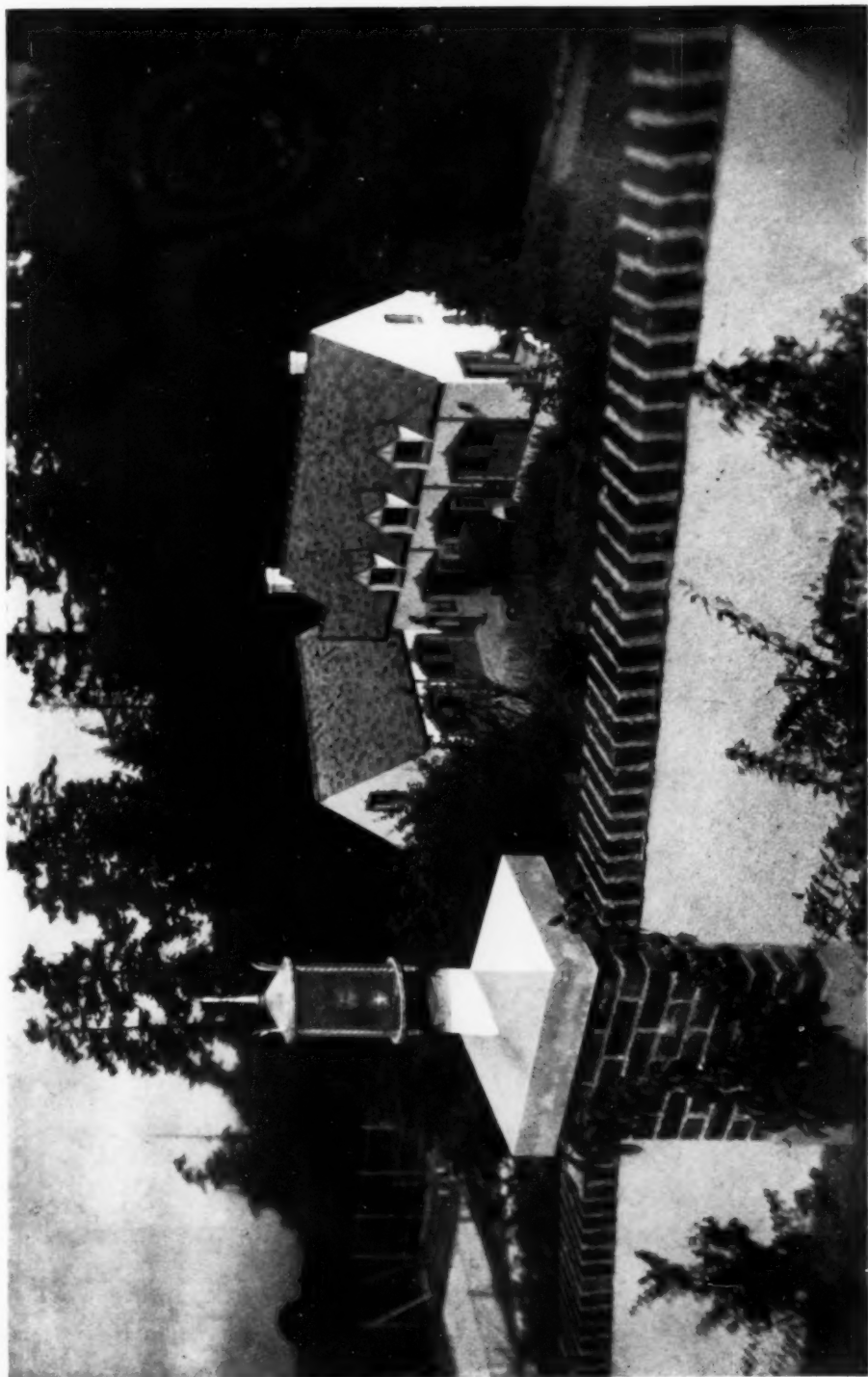


RESIDENCE OF JAMES D. HOGE, ESQ., THE HIGHLANDS, WASHINGTON
Bebb & Gould, Architects

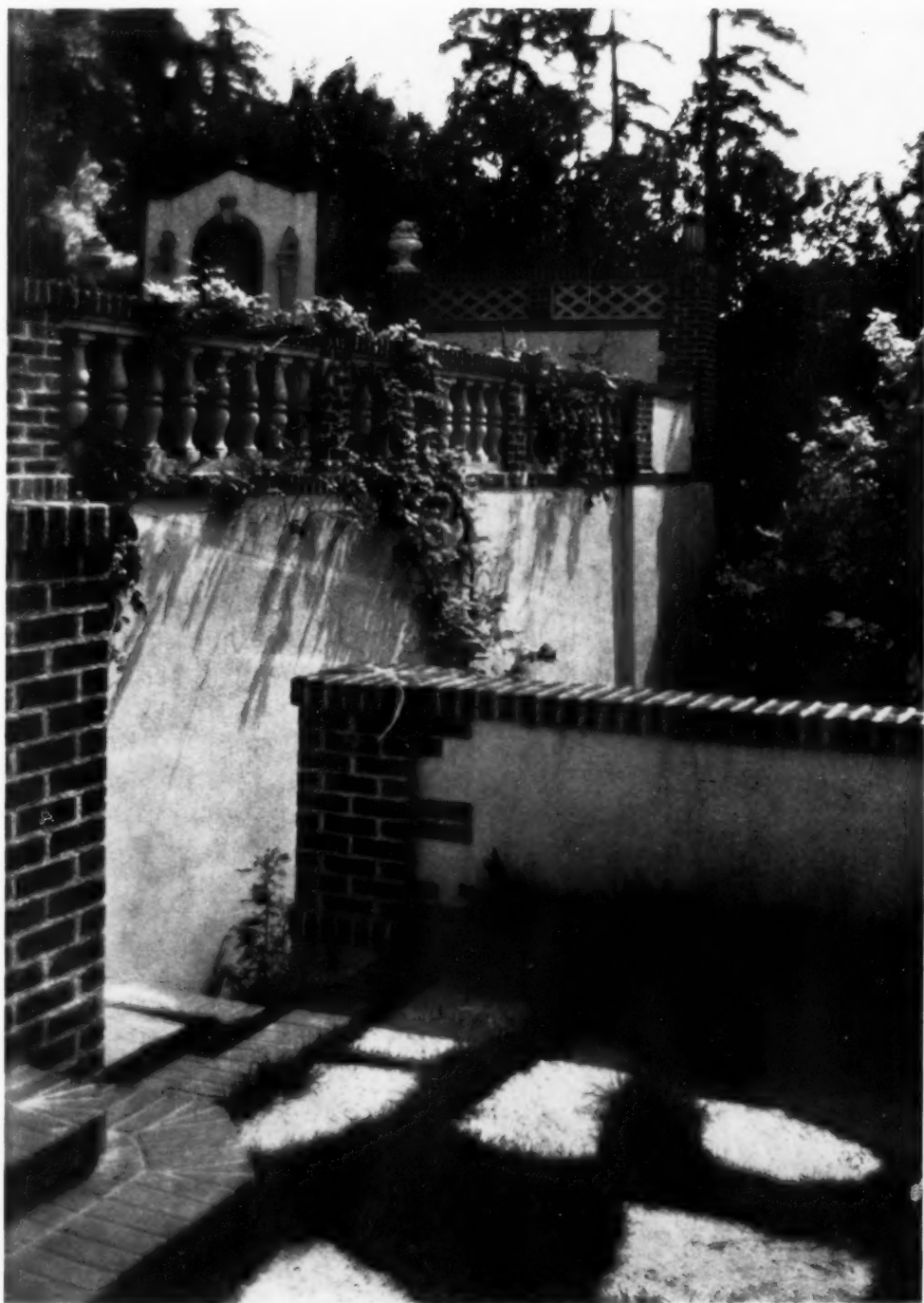




RESIDENCE OF JAMES D. HOGE, ESQ., THE HIGHLANDS, WASHINGTON
Bebb & Gould, Architects



Garage
RESIDENCE OF JAMES D. HOGG, ESQ., THE HIGHLANDS, WASHINGTON
Bebb & Gould, Architects



RESIDENCE OF JAMES D. HOGE, ESQ., THE HIGHLANDS, WASHINGTON
Bebb & Gould, Architects

EVOLUTION ^{of} ARCHITECTURAL DESIGN

By
Leon V. Solon

II. *The SHELTON HOTEL, NEW YORK*

Arthur Loomis Harmon, Architect

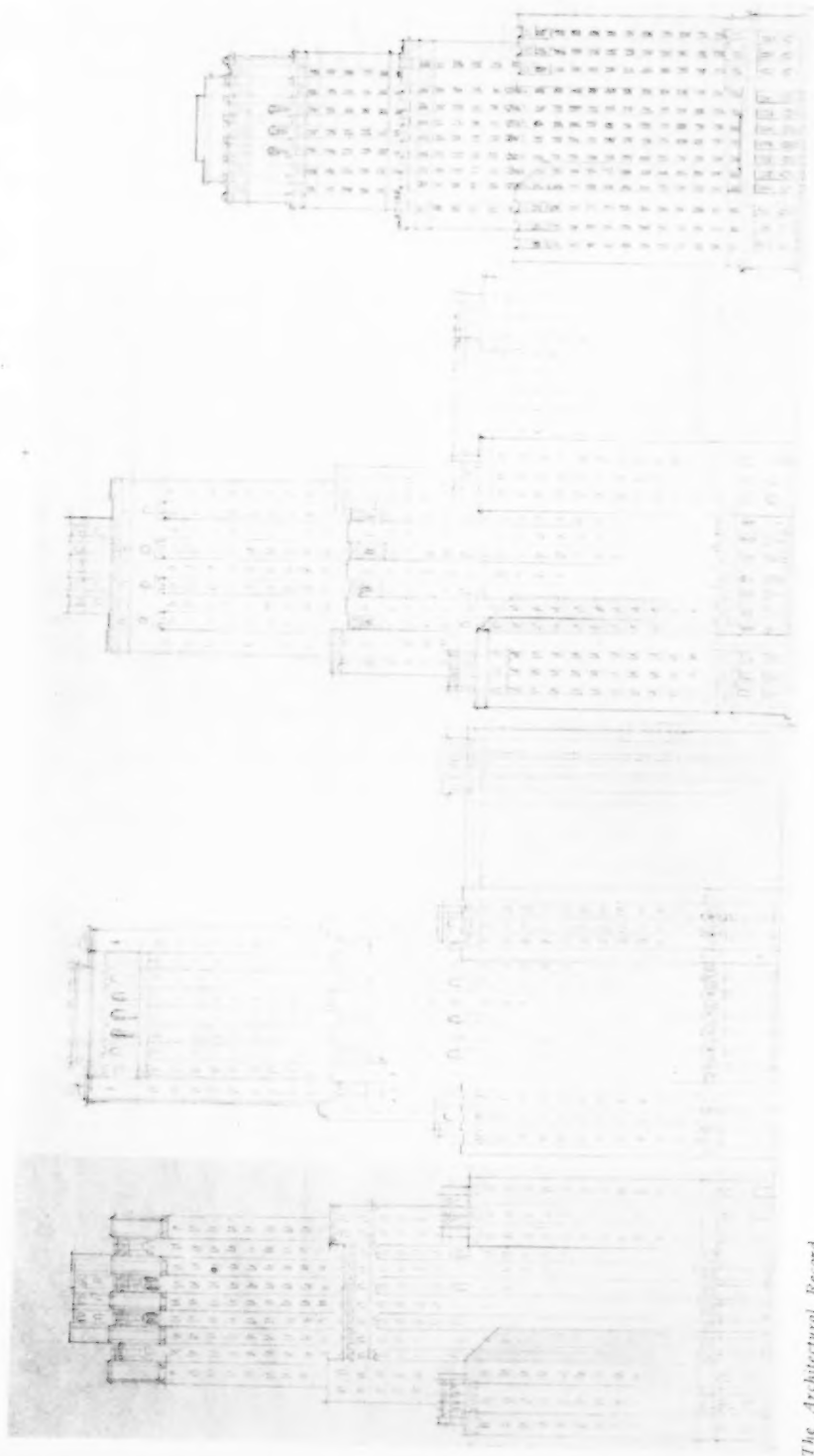
IT IS PROBABLE that no design produced in recent years has attracted as much attention, or received more commendation than this. By his confrères the architect was awarded the Gold Medals of both the American Institute of Architects and the Architectural League.

Our series unfortunately lacks a number of initial sketches, representing the various versions devised for the solution of this problem which were made tentatively previous to its final state in composition. These, together with numerous other sketches, were destroyed by Harmon (whose notorious modesty caused him to attach no value to these extremely interesting documents), during the customary cleaning-up incidental to change of premises. We hope that if no other benefit is derived from this series, it will awaken those who are engaged upon important structural problems to a realization of the fact that, though preparatory sketches have little significance to their producer, they have a psychological value which is considerable, in revealing the progress of complex mental processes to an important issue.

Last year, a number of foreign architects visited New York in connection with the Convention of the Institute and the Exhibition at the Grand Central Palace. The writer in discussing New York architecture with a number of these, recorded one impression which was held unanimously, to the effect that the Shelton design was the most remarkable and adequate solution of the old skyscraper problem,—an opinion heartily endorsed by the majority of the profession in this country. We doubt

that any design has exerted so prompt and beneficial an influence, both as regards silhouette in structural mass and textural quality. The creator of so individual a composition must inevitably be victimized by the appearance of numbers of flagrant imitations; so far these have redounded to his credit through their marked inferiority.

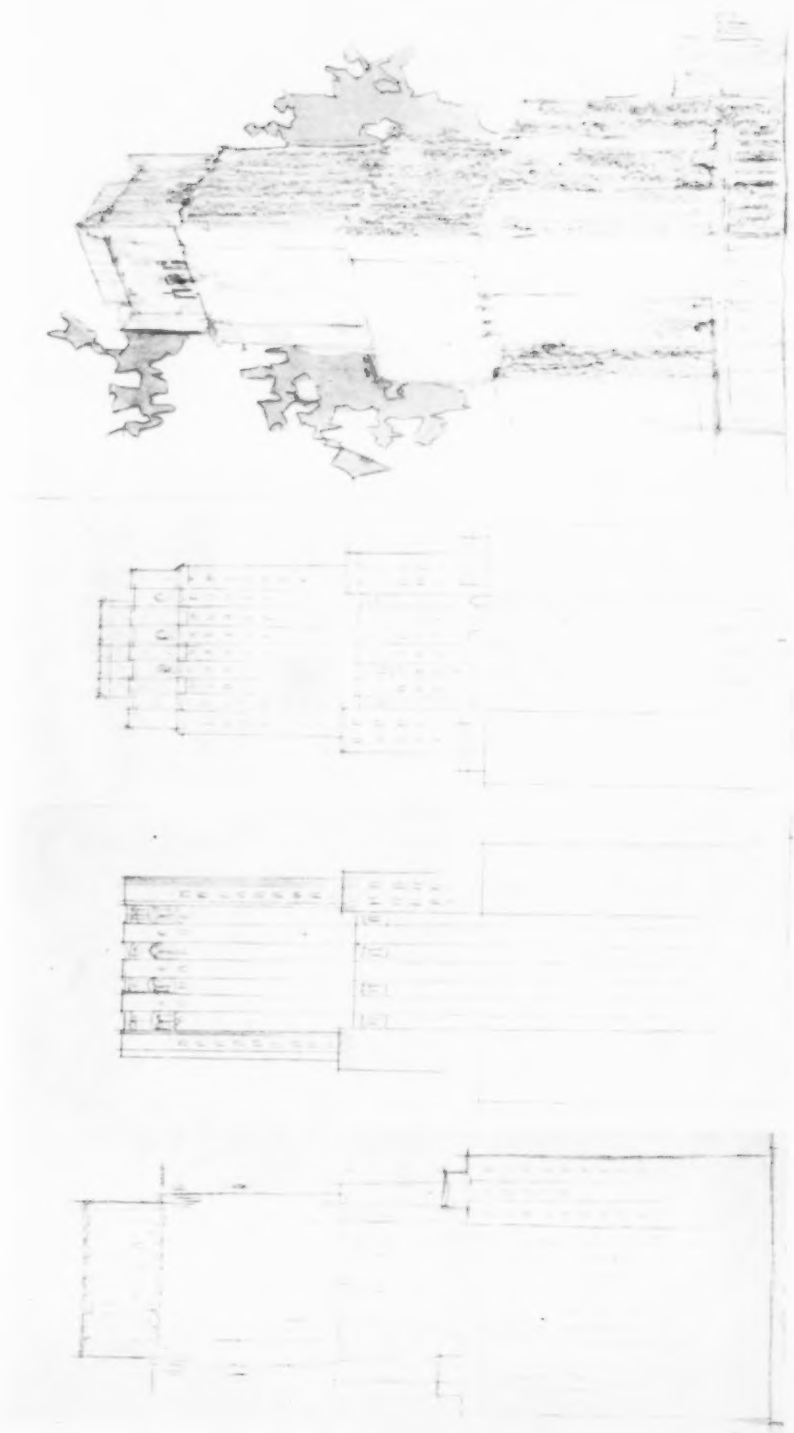
In works such as this we see the aesthetic future of American architecture contained. The simplicity with which mass is conceived, the scale conveyed with subtle proportional adjustment, and the scenic capacity of substance developed, ranks this composition among the few which may be designated as stylistic types. Distinction has not been procured with mannerism, for in spite of its originality it is normal in every respect. One series of developments reproduced shows the manner in which the architect finally arrived at the remarkable treatment of the base of the structure, and the fashion in which the Romanesque influence of the later compositions was readjusted to produce thoroughly individual results without stylistic depreciation. Few American examples demonstrate as successfully the adjustment of stylistic matter to modern effect, made necessary through the difference of conditions in observation that exists between the ancient and modern range of inspection. This proportional adjustment of stylistic detail has become a striking feature in American practice, which in course of time will be appreciated abroad, and our architects absolved of the implication that they are mainly archaeologists.



The Architectural Record

PRELIMINARY STUDIES FOR SILHOUETTE OF STRUCTURAL MASS

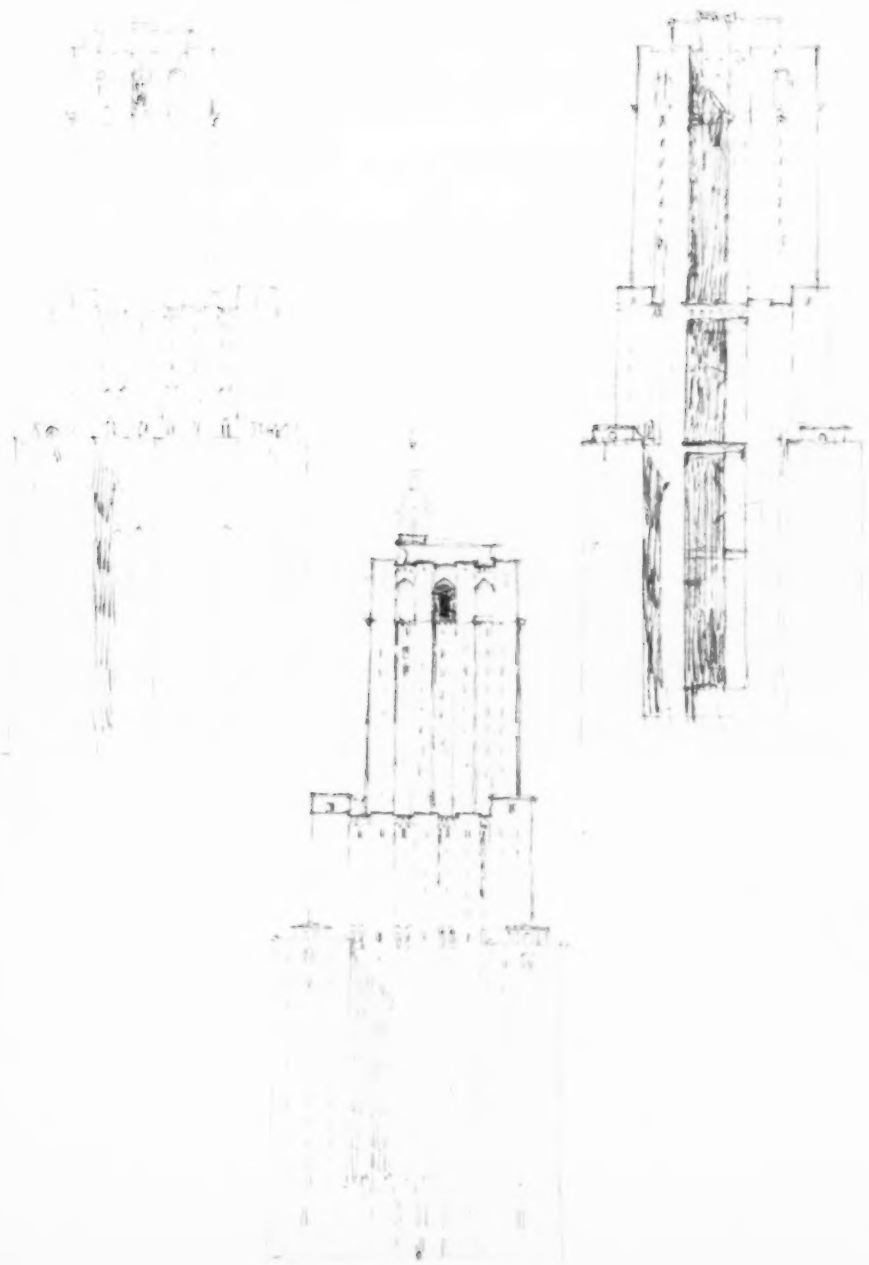
April, 1926

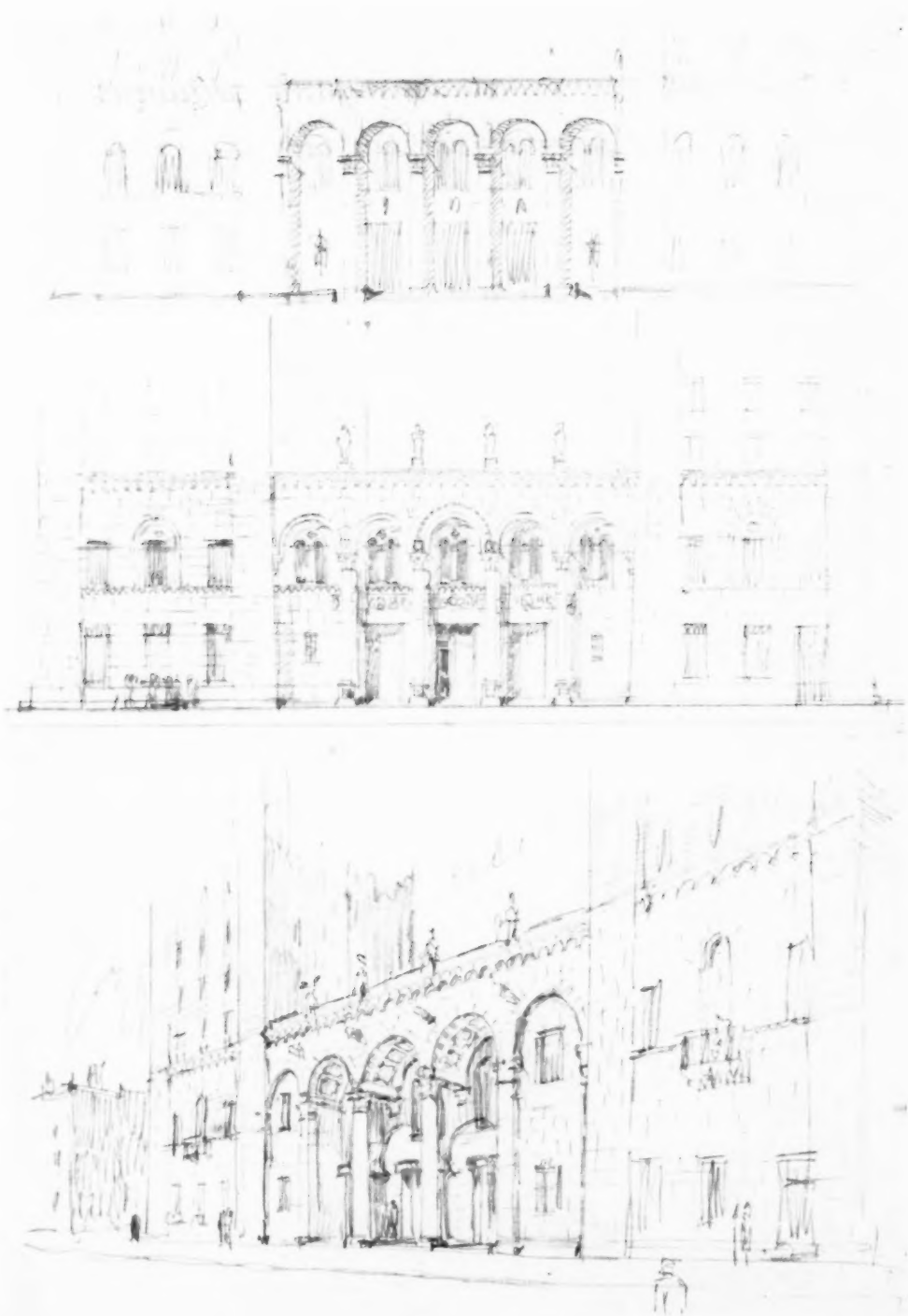


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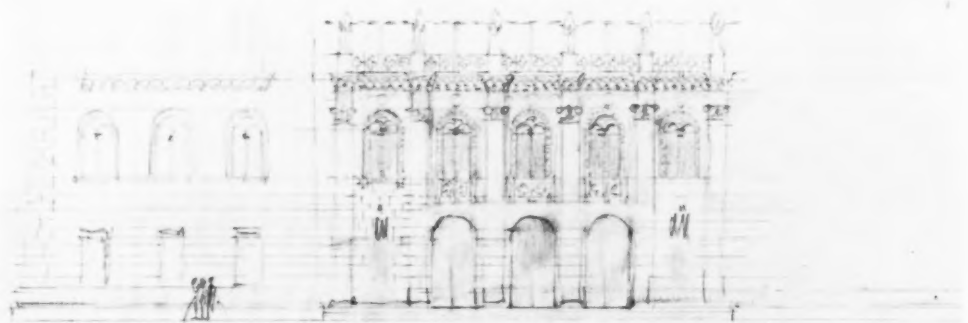
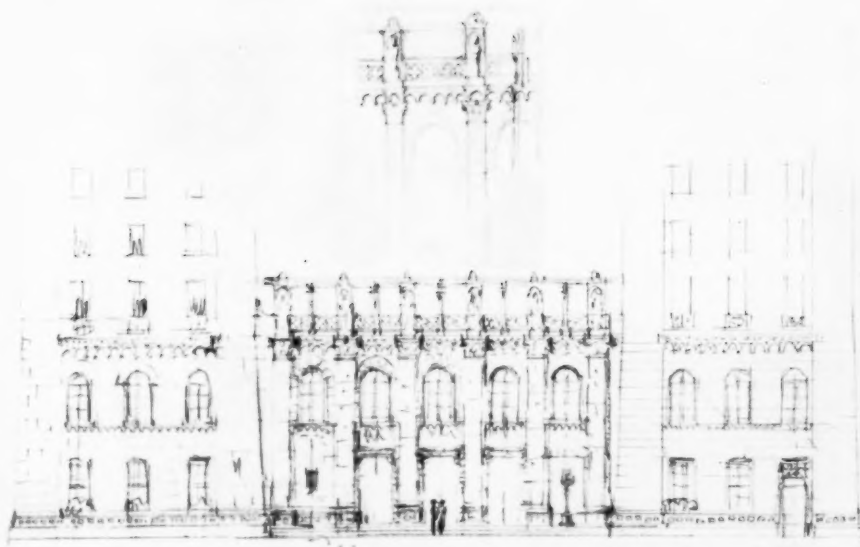
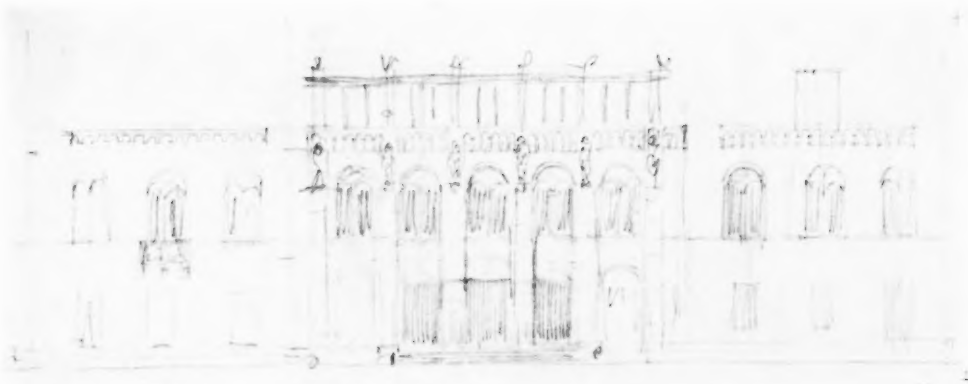
PRELIMINARY STUDIES FOR SILHOUETTE OF STRUCTURAL MASS

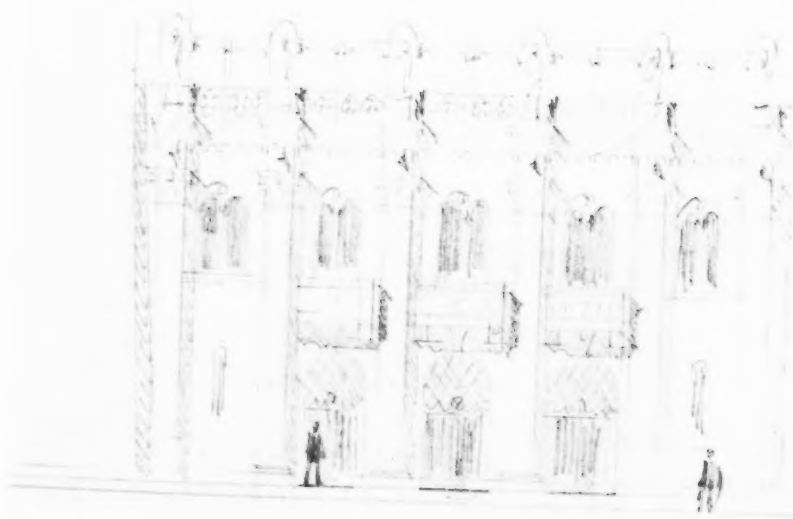
The Architectural Record







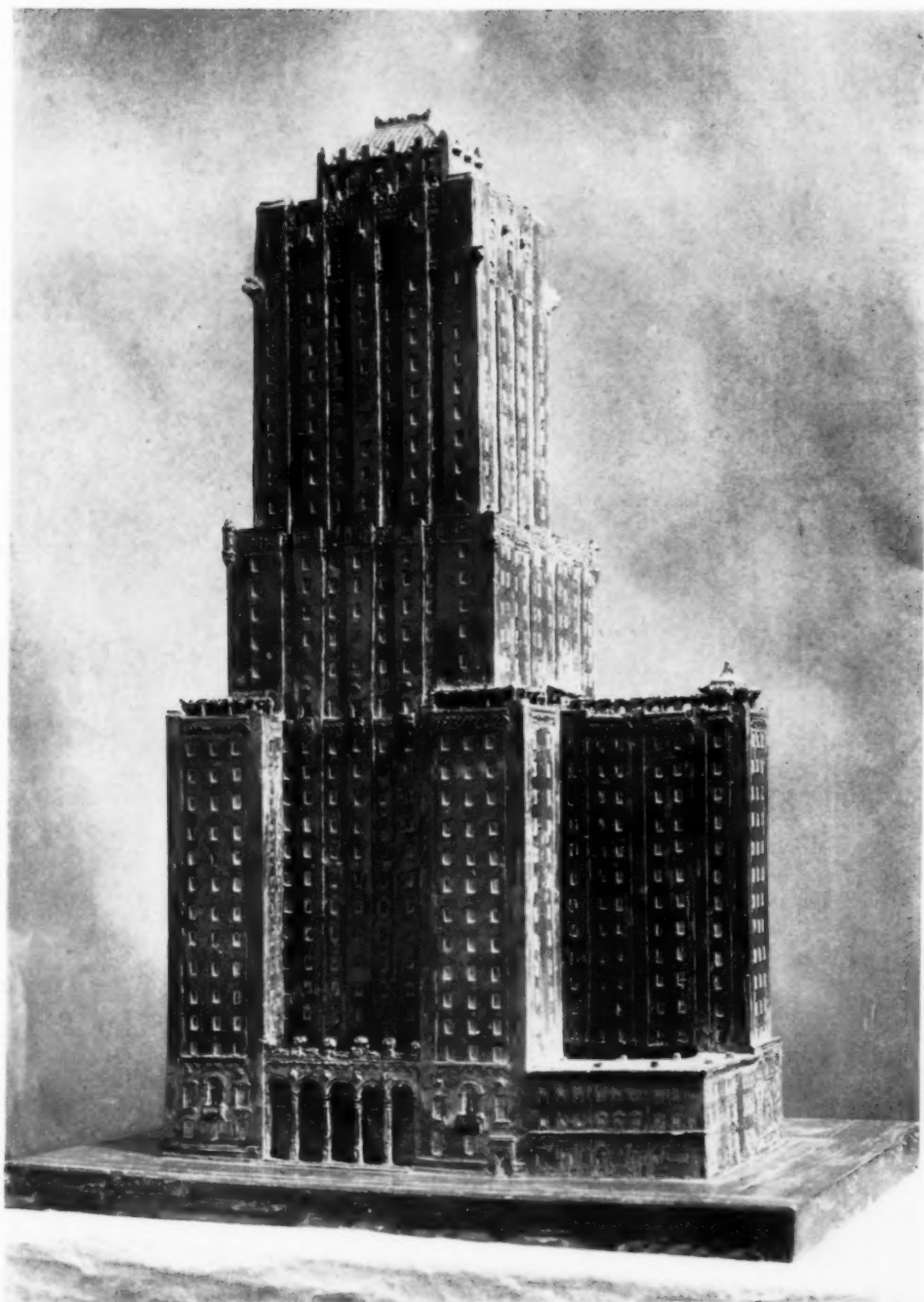




The Architectural Record

STUDIES FOR LOWER FAÇADE

April, 1926

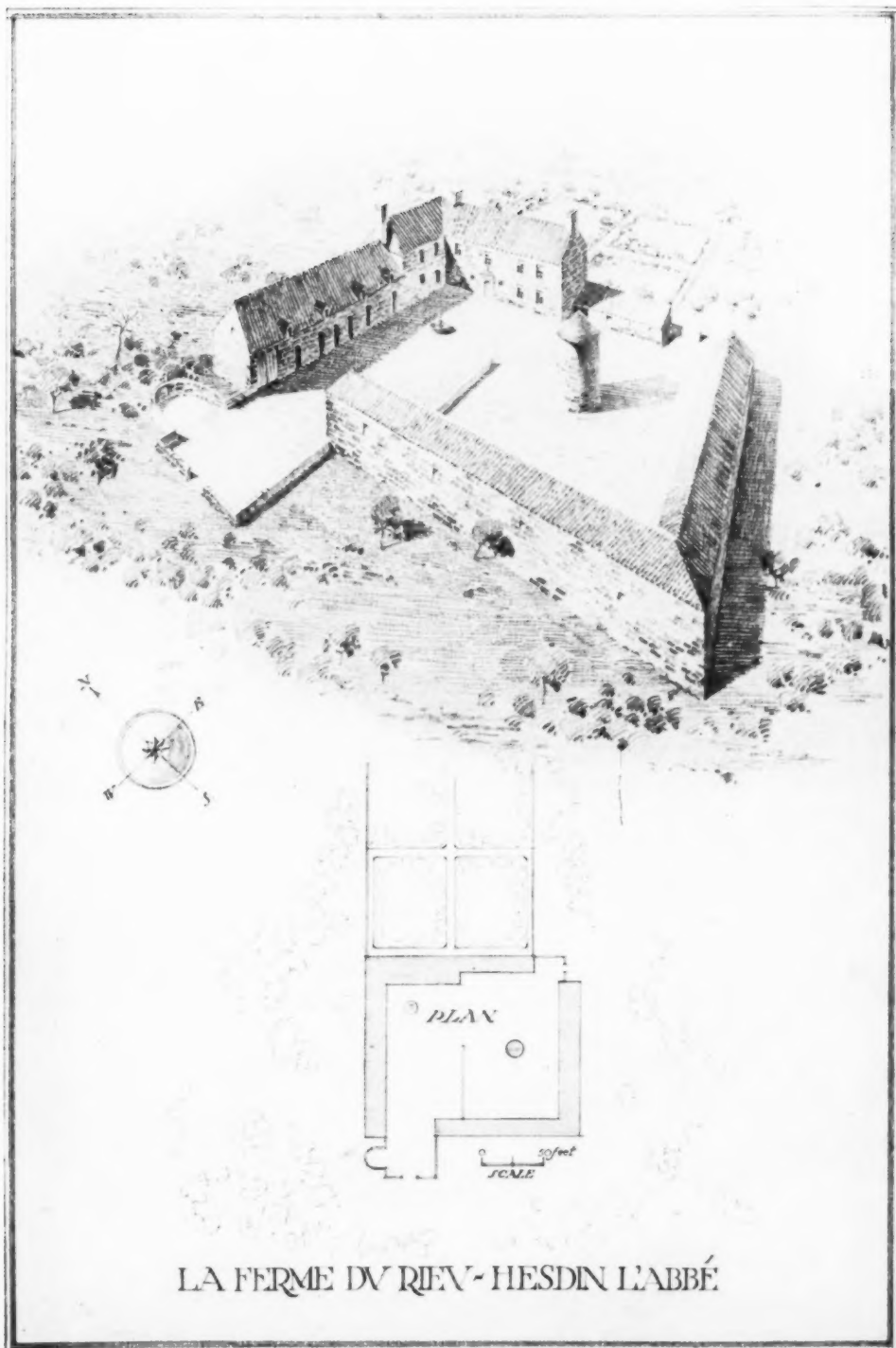


The Architectural Record

April, 1926

PHOTOGRAPH OF PLASTICINE MODEL SHOWING COMPLETED DESIGN

[375]



LA FERME DU RIEU-HESDIN L'ABBÉ



The
**FARMSTEADS and SMALL
 MANORS OF FRANCE**



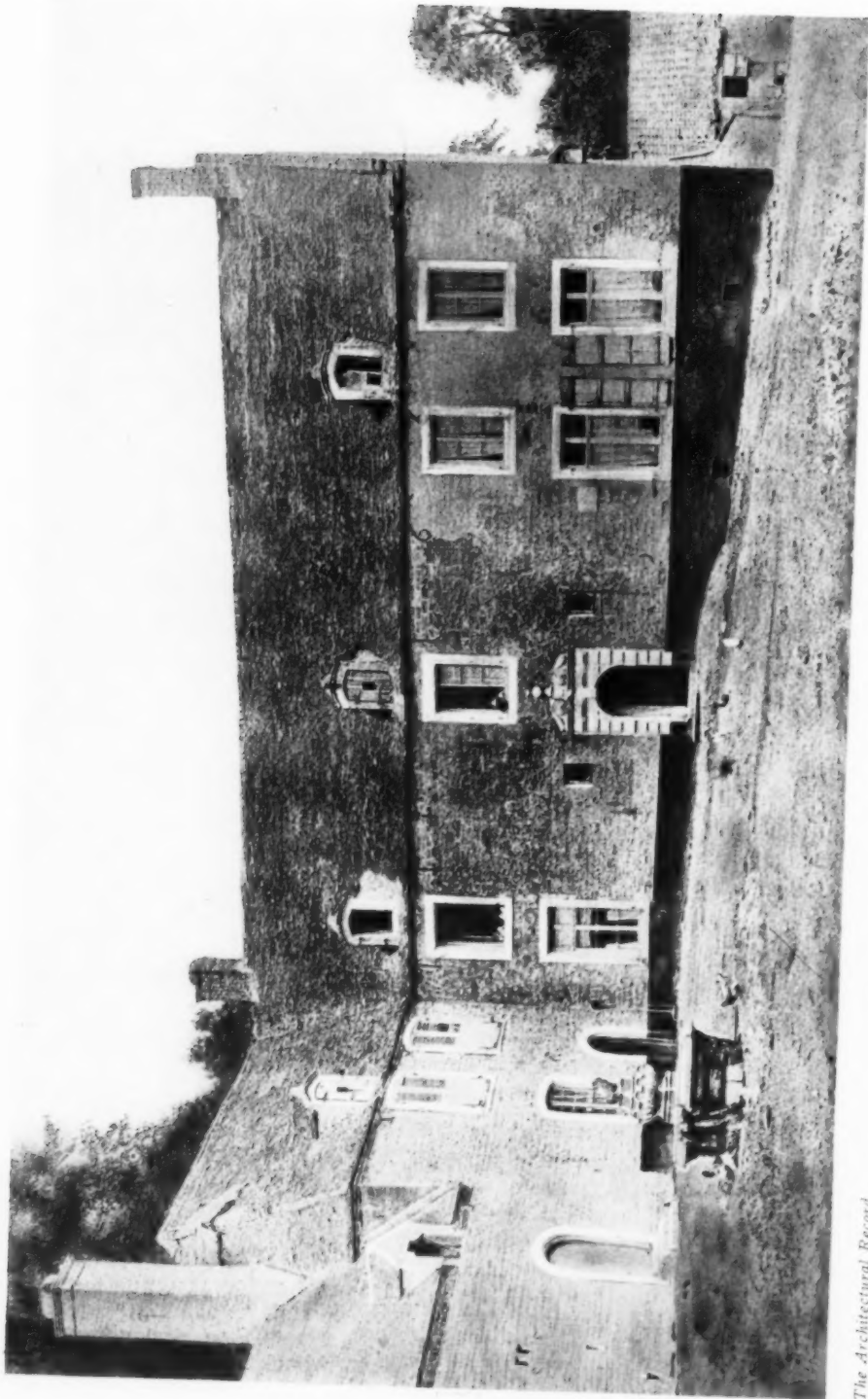
By
Harold Donaldson Eberlein, Roger Wearne Ramsdell
— and Leigh Hill French, Jr. —

V. LA FERME DU RIEU, HESDIN L'ABBÉ

AT HESDIN L'ABBÉ the Ferme du Rieu offers inviting examples of most of those highly interesting features and minor incidents that constitute the charm attaching to an investigation of the less pretentious domestic architecture of France. There is straightforward simplicity, there is refreshing naïveté in the employment of materials, there are dignity and breadth of composition, there is that unfeigned directness in advancing boldly to the end proposed without swerving aside for irrelevant matters—a quality that goes far towards the realization of essential style—yet withal, there is not wanting a measure of elegance and subtlety to add their piquant allurements. Many of the farmsteads that enter into any survey of French domestic architecture are rough, unkempt and even squalid both

indoors and out of doors, it is true, but one must close one's eyes to squalor and untidiness for there are amply sufficient compensations of a substantial nature to offset superficial shortcomings.

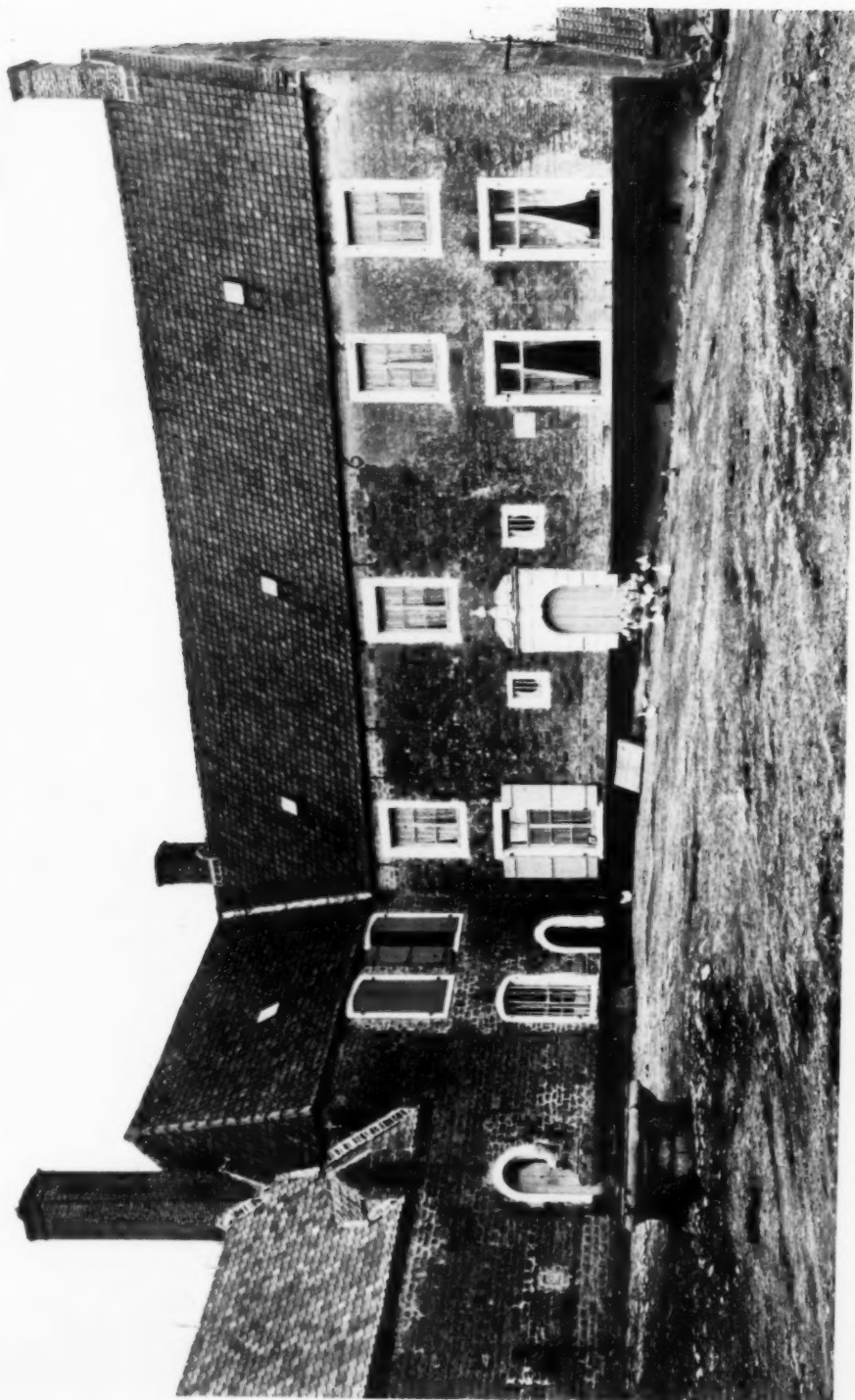
The buildings of the Ferme du Rieu are set so as to enclose a large hollow square wherein all the farmyard activities have their place and round about which all the farm animals and inanimate belongings are housed within direct and easy access of the master's dwelling which fronts into the enclosure. The lie of the land made it possible to relegate to a lower level than that on which the house stands that broad area universally given over to the accumulation and storage of manure, a feature that materially detracts from the glamor not only of French but of many other



THE MASTER'S DWELLING, LA FERME DU RIEU, HESDIN L'ABBÉ
Showing the original roof covering of small, thin orange tiles

April, 1926

The Architectural Record

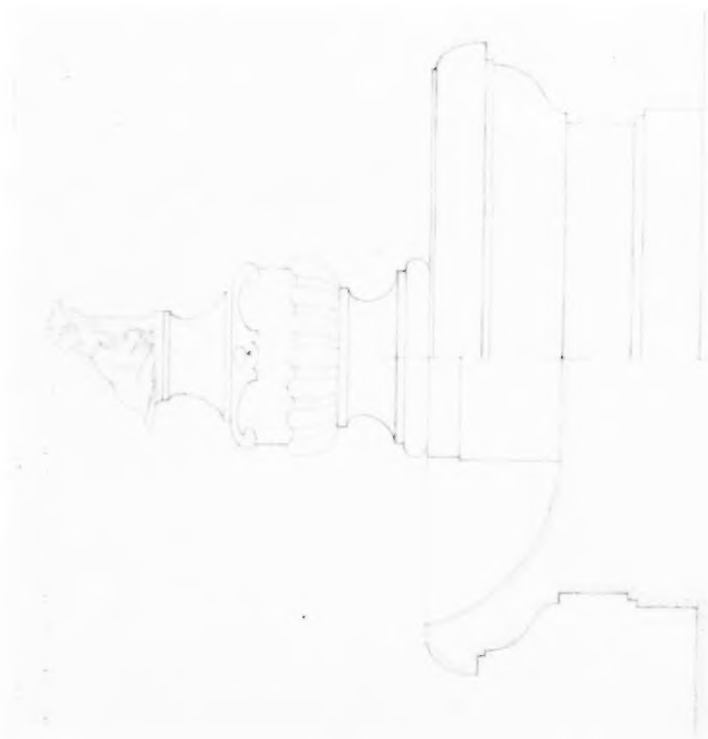
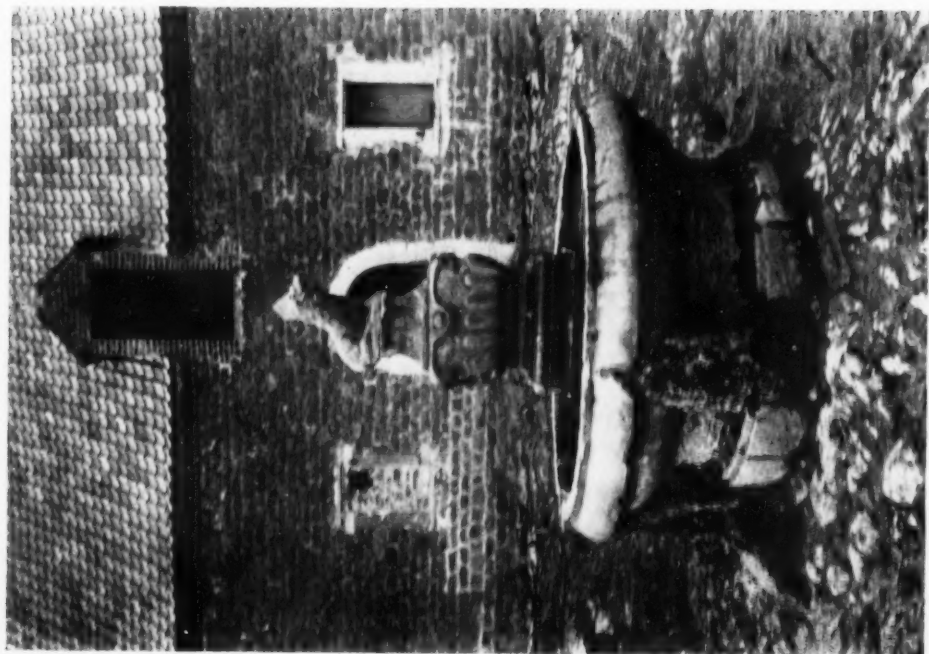


April, 1926

THE MASTER'S DWELLING, LA FERME DU RIEU, HESDIN L'ABBÉ

Showing its present roof covering of new red tiling, which compares unfavorably both in color and texture with the former one reproduced above.

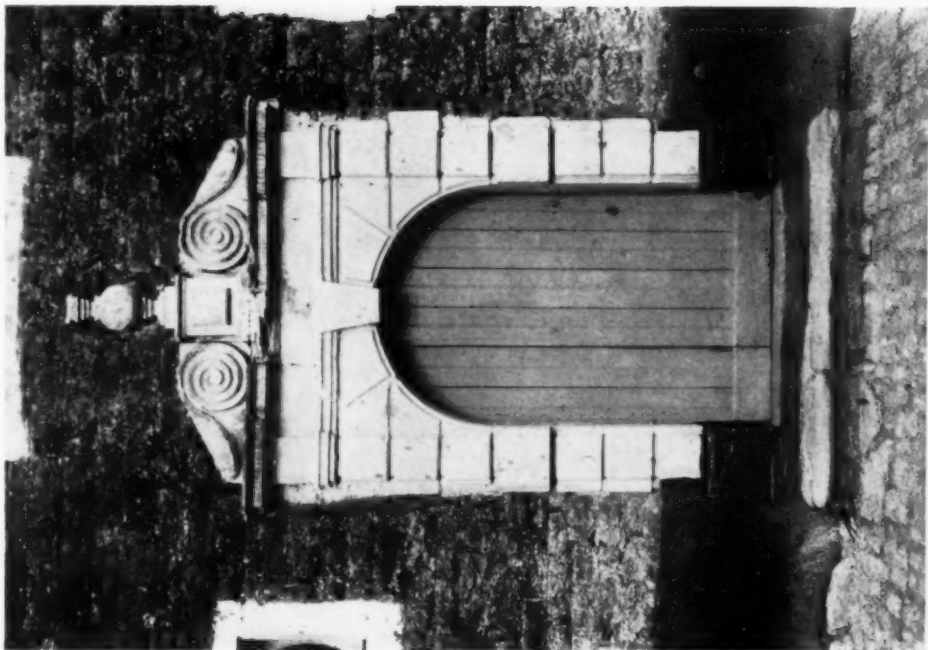
The Architectural Record



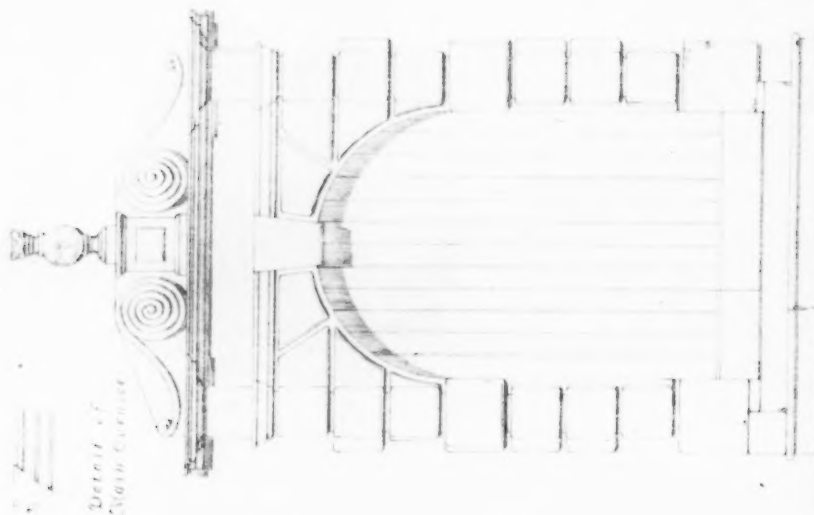
Fountain
Scale 1/2 foot
Serme du Rieu,
Hesdin P. Abbé

The Architectural Record

April, 1926



The Architectural Record



Detail of Main Capital

*Doorway
de l'abbé
Herme du Rieu - Herdin l'Abbé*

April, 1926



The Architectural Record

April, 1926

Angle of Courtyard
LA FERME DU RIEU, HESDIN L'ABBÉ
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April, 1926

East Front and Potager
LA FERME DU RIEU, HESDIN L'ABBÉ
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April, 1926

East Front and Potager
LA FERME DU RIEU, HESDIN L'ABBÉ



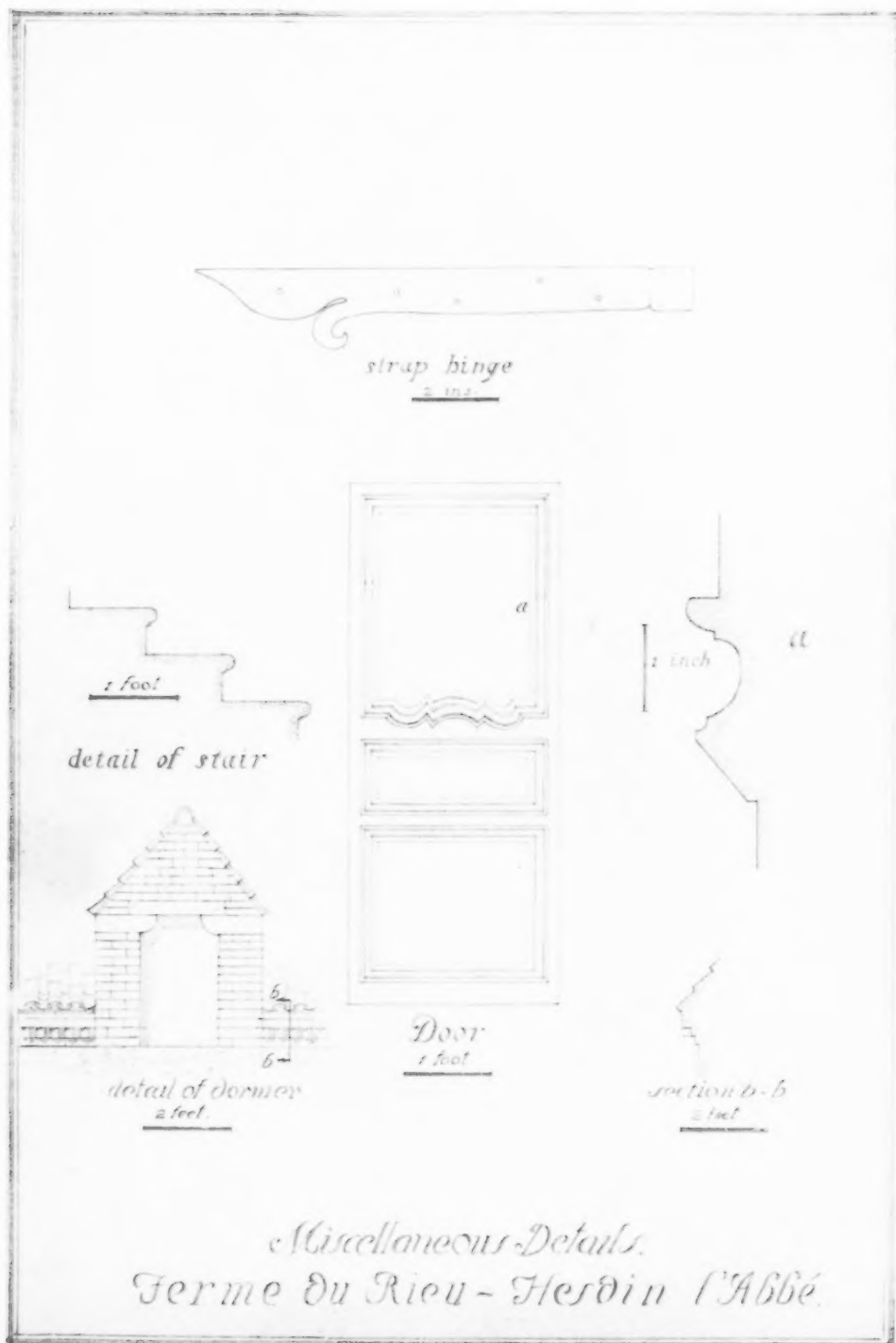
The Architectural Record



Colombier

LA FERME DU RIEU, HESDIN L'ABBÉ

April, 1926



barnyards where a more careful method of conservation has not been put into effect. On the upper level of the barnyard at the Ferme du Rieu, therefore, it is possible to have the amenity of a stone fountain as a central incident of combined utility and ornament.

The house and all the farm buildings are constructed of small and somewhat irregularly squared blocks of the local limestone laid in courses with fairly wide mortar joints, except the south end of the dwelling which is built with a dark purplish-red brick, the sides of the gable being finished with skewed work. The faces of some of the dependency dormers are also of brick and in several places there are brick cornices under the eaves formed by successively projecting courses of bricks. All the roofs, with the exception of that on the circular *colombier* in the lower barnyard, have been covered with new red tiling, harsh and uncompromising in both color and texture. Fortunately it is possible to give one illustration (Page 378) reproduced from an old photograph kindly lent by the farmer occupant, showing the dwelling before the former roof covering of small, thin orange tiles was removed. It needs no searching inspection to discern how far preferable and appropriate is the effect of the earlier material. The Ferme du Rieu was al-

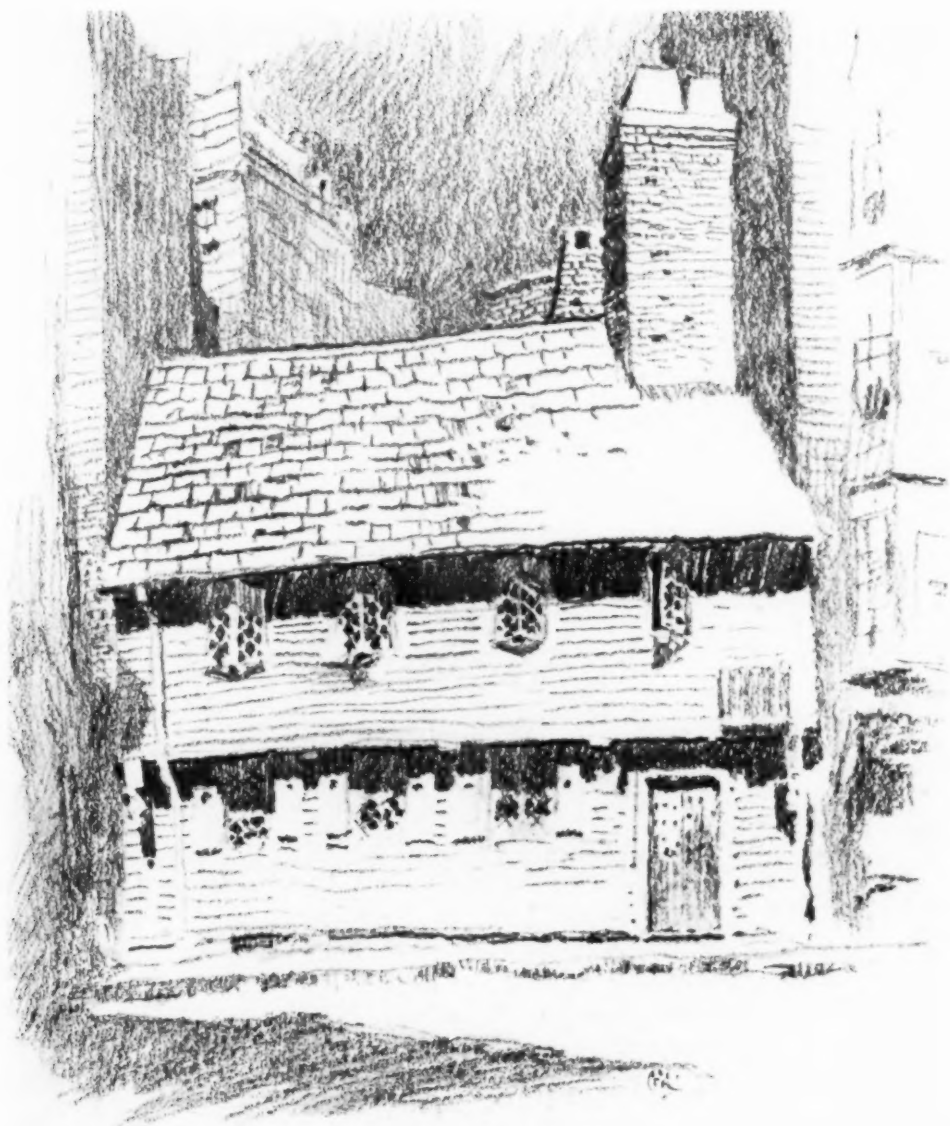
most the only one of the houses treated in this series where the farmer occupant evidenced the least interest in the appearance of the place or the least appreciation of its good qualities. It was this sense of appreciation and pride that prompted him to show the old photograph, a bit of rustic courtesy and kindness for which the authors desire to record their thanks. Would there were more such appreciation as his amongst his fellows!

The *potager* lies to the east of the dwelling within a high-walled enclosure and is laid out in regularly shaped rectangular plots for flowers and vegetables, divided by a series of paths running at right angles. While the barnyard, or perhaps it had better be called the courtyard, front of the house is the more interesting, the garden front is not without its merits. The whole place is neater and better cared for than many of its type and besides the fountain, the main doorway of the dwelling with its curious scrolls and diverse other external features is of a more or less arresting nature.

Also, the interior of the house still boasts a little creditable eighteenth century woodwork and one or two other details of moderate excellence. But, best of all, the plan has not been obliterated by violent and vandalistic alterations, and a good staircase, shut in with panelled doors, still in its wonted place, ascends to the upper floor.



North Side
LA FERME DU RIEU, HESDIN
L'ABBÉ



The Architectural Record

April, 1926

THE PAUL REVERE HOUSE

Drawing by Hubert G. Ripley

BOSTON DRY POINTS



By
Hubert G. Ripley

IV. THE PAUL REVERE HOUSE

EVERYBODY REMEMBERS the circulars from brick manufacturers that flooded our offices a few years ago stating that the life of a wood house was limited to a few decades at the most. The Paul Revere House has stood in its present location on North Street for two hundred and fifty years. Due to its restoration by the Paul Revere Memorial Association twelve or fifteen years ago, it may reasonably be expected to complete its quincunx of centuries.

Only the other day we met Jule Schweinfurth in Main Street, Nantucket. He was smoking a particularly vile smelling cigar which we recognized at once as our favorite brand. Before the war they were five cents apiece at Perkins'. Now, they are eight cents, two for fifteen, and well worth the money. Waving his hand at the street, he said, "These old houses, pickled in the briny air, look just as good as ever they did in their palmyest days. Look at the Macy House, over a hundred years old; the Gardner House, hundred and fifty or more; the Jethro Coffin House, built in 1686, and scores of others all going strong. Nobody knows how long a wooden house, properly cared for, will exist." We chatted for a while and recalled our first visit to the Paul Revere House, which we all knew existed, but had not taken the pains to look up.

The most direct route is up North Street to North Square, though for-

merly the way led via the corner of Blackstone and Hanover Streets. This is a very interesting corner comprising a number of little by-ways, Marshall Street, Salt Creek and Marsh Lane. Here may be found the "Boston Stone" half embedded in an old foundation wall, though what its significance may be nobody seems to know. Everyone takes it for granted and points it out to visiting firemen and relatives with proprietary pride. There is also a famous oyster bar on Union Street where, for ten cents, one could eat his weight in assorted bivalves. The southwest corner of Hanover and Blackstone Streets, up to the year of the Great Drought, was occupied by Bixby's, distinguished merchants of the old school dealing in Wines, Teas and Cigars. The establishment had a fine old fashioned flavor and its dealings were founded on mutual confidence and esteem. The larger part of the ground floor was occupied by the bottled goods department, wholesale and retail, "not to be drunk on the premises" as the license read. In back, with an entrance from the alley for the convenience of the unobtrusive, was a small room of irregular shape with many shelves on the walls, containing London Dock Sherry, Beeswing Port, Hennessy's Three Star, Old Pot-Still Rye, Fine Old Western Reserve Bourbon, Martinique Rhum in wicker covered bottles, Santa Cruz, Old Medford, that stately procession of Cordials headed

by Absinthe, Anisette, Benedictine, and ending with Noyau, Parfait Amour, and Rosoglio, and many, many others. Some of these bottles had magnificent labels and some had seductive shapes. All were within easy reach and could be handled at will—that was the charm of the place—you “poured your own.” A nice fatherly old gentleman of courtly manners was in attendance to assist customers in the choosing of their toddy, keep the place in order, perform the mystic rites of commixture and infusion, make change and box the pot-boy’s ears. The pride and lustre, the crowning aureole of Bixby’s was their Continental Punch, a most delectable swizzle which perforce should be par-

OUR INFANT INDUSTRY



“Frisky” Merriman. He entered Peabody & Stearns’ office direct from the training table of the Harvard football squad. During his short stay with us he was always treated with respectful consideration. While no longer in architecture, he has not wholly deserted the sacred groves of Mt. Pindus. Clio now claims him as a teacher of history in his Alma Mater.

Guess who it is?



FRONT

Eddie Maher used to wear a tight-fitting blue office coat with brass buttons. It was skeleton lined and every morning before Eddie arrived in the office (Eddie usually arrived a bit late like all good draughtsmen), somebody would cut off about half an inch around the bottom. Finally, when the coat reached just below the arm-pits, Eddie noticed it.

taken of sparingly. After a visit to this shrine of Dionysius, one wandered innocently out to the front store and engaged in a stimulating discussion behind a range of oaken barrels with one of the old clerks, on the comparative virtues of Old Kentucky Sour Mash vs. Clan McGregor Highland Dew, illuminated with samples drawn from the wood. An order for a gallon jug of each, to be sent out by the local express, was usually left with the kind faced clerk, after which the journey was resumed. North Street becomes more and more cosmopolitan, or rather Neapolitan as one approaches North Square. The air is heavy with the odors of stracchino, garlic, and salami, wafted from the open doors of the salumi and salsicciere. Out of the haunts of the egestuous, ragged little boys with bright eyes dart to the side-

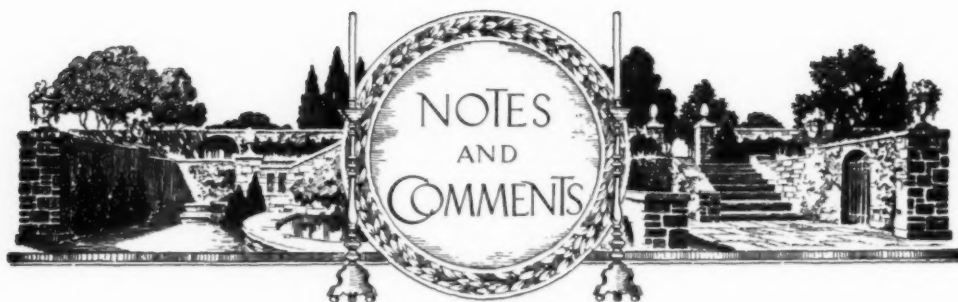
walk and stand squarely in front of the pilgrim, reciting in a monotonous sing song, lines that gradually one recognizes as Longfellow's. You give a nickel to one of the urchins to make him stop, and immediately a fight is started for possession of the coin. The road is very narrow and twisting with a multitude of by-ways.

Nearing Richmond Street, we become confused as to the right route to take. Jone, a rabid Italiophile, just returned from a visit to Europe, said, "These Italians are the most polite people in the world. I'll ask them," and accosting a buxom ragazza—Jone also had a strong penchant pour *les dames*—said, "'scusi, signorina, dove la casa di Paolo Revere?" "Anch'è tuo uomo vecchio!" replied the signorina sweetly, so we took the next street. This, by the way, is said to be the first occasion this oracular phrase was used, and it is supposed that the girl picked it up listening to the Butter and Egg men in the market.

As North Square is reached, the first view is obtained of Paul Revere's house, a view that is precious beyond words, ravishing, enthralling, spiritual. At once you are back again in the seventeenth century, and time ceases to exist. This charming old house, basking in the brilliancy of early morning sunlight, is absolutely the most beautiful thing you ever saw; it is perfection. Built shortly after the fire of 1676, it was a very old house when Paul Revere bought it in 1770, for the sum of 213 pounds, 6 shillings and 8 pence. He also gave a mortgage for 160 pounds. The Memorial Association, guided by the ministrations of Jos. Everett Chandler, has restored the house to its original seventeenth century condition. The work could not possibly have been entrusted to more efficient or capable hands. It is a little building, two stories high, with a steep roof and about thirty feet frontage, the second story overhanging the first. In color, it is the wonderfully soft tone that unpainted pine

acquires after years of exposure, a mixture of charcoal gray and aubergine with the addition of a little aurora. The wall clapboards are narrow with moulded edges and the roof shingles very wide. The chimney is huge and towers high above the roof. The windows are leaded casements in diamond panes about four inches by six. They are high up from the floor and replicas of one of the existing old sash found when the boarding from an opening to the back yard was removed. Inside there is a tiny stair hall and one great room, largely restored except for the floor and ceiling beams. One panel of the old wall paper was fortunately discovered and a reproduction made, so that the room presents as nearly as possible its original appearance. The fireplace is almost big enough to roast an ox and furnished with swinging cranes, hot closets and odd bits of iron-mongery. In the ell at the rear is the kitchen, a smaller room with another fireplace, bake ovens, spit and roaster. Both rooms are adequately furnished with tables, chairs, secretaries, and household goods. Upstairs there are two chambers, the same size as the rooms below, except for the additional width given by the overhang. These rooms are also simply and appropriately furnished.

It may in truth be said that a substantial part of the Paul Revere house is not old, and that the structure would have fallen shortly into the cellar had it not been extensively restored, thus depriving draughtsmen, architects, and antiquarians of a shrine, when, "priketh hem nature in here corages: Thanne longen folk to gon on pilgrimages." If, however, there had been bestowed on this historical dwelling some of the proper care that all buildings worth preserving might reasonably be expected to have—a little paint now and then, a few nails and a bit of mortar—the old timbers would have lasted as well as the old houses in Nantucket.



Proprietary Rights in Architectural Idea

The recovery of the profession from its blind obsession for historic precedent is being succeeded by a mild orgy in self-expression. Native creative impulse has proved itself virile, and designs have originated which have been dignified by distinguished and fastidious foreign rivals as stylistic types. Idea in American architecture has acquired a high financial value; with the result that unscrupulous individuals batten upon that which is characteristic and excellent, not only depreciating the content of originality in vulgarized editions, but robbing the designer of practice which should accrue to his effort. During the last two years the ravages of rats in the stylistic granary have grown to an appalling extent.

Were every aspect of idea patentable, a barrier would be made to impede progress arising through imaginative stimulation. The adoption of suggestion is a vital factor in all professional and creative activities; but there is a vast difference between taking a model as a source of inspiration, and soliciting reality developers with a brazen paraphrase. For the moment, a gifted architect has no redress from the activities of a speculator who engages an unscrupulous architect to design a building resembling one which has received universal commendation, as nearly as the site and available capital will permit. Should a publisher hire a hack writer to make a paraphrase of a "best-seller," maintaining the same group of types as characters, parallel sequence in incident, and verbal equivalents for all dialogue, there is not the slightest doubt of his treatment by the courts; he would probably come to the conclusion, after destroying the issue and paying damages, that in the future it would be more advantageous to employ the man he attempted to defraud.

But the realty operator, or soliciting architect, is able to do with impunity precisely that for which the publisher is heavily pen-

alized; and should the victimized architect decide to sue, those slight differences which helped to incriminate the publisher would be considered as justification for the defendant. There is no provision in the revised Copyright act which meets this case, and we shall probably continue to see buildings erected with a complete outfit of architectural features filched from a source obvious to all.

It is apparently impossible to define the constituent elements of an original architectural design, in such fashion that a protective boundary might be described around it by law. Expert evidence is naturally admissible on both cases of infringement, but as witnesses can be called by both sides, the result is an expression of diametrically opposed views in most cases, which are to be found in every profession upon any subject. When technicalities and abstract quantities have been cleverly postulated by experts holding conflicting views, confusion of the court and lay jury is sure to result.

It appears to us that some method might be devised for dealing with this form of mal-practice, which accords with the customary practice of American Courts of Justice, and that which is recognized in the architectural profession when material issues are at stake. The main difficulty consists in the trial of such cases by lay-men who are ignorant of the basis upon which these subjects should be judged. This might be rectified by the selection of a special panel of the Grand Jury, consisting only of such architects as would be eligible by reason of their unquestionable integrity and impartiality. The formation of such a panel might be made upon the recommendation of the Council of the American Institute of Architects, or some committee specially appointed for that purpose. In architectural practice the operation of juries has established an enviable record for the justice of their awards in competitions, and we know

of no case in which a decision has been challenged on the basis of unfairness or prejudice. If such a plan could be adopted, this Grand Jury would function as any other of its kind, and in the event of indictment of the defendant, he would be penalized by cancellation of practicing privileges granted under State Charters.

It is time that this flagrant condition be considered seriously, and the prolific brood of architectural bastards minimized to which birth is given yearly in all our cities. There is no dearth of men in the profession of such calibre that the responsibility of impartial judgment might be safely laid upon their shoulders. Through this, or some similar method, protective measures might be instituted which will curb the illicit activities of those who profit by the inadequacy of the law as it now stands.

LEON V. SOLON.

The Architect's Part in the Government's Economy Program

The administration at Washington has persistently pressed the idea that permanent relief from the more onerous portion of Federal taxes is dependent upon drastic retrenchment in the operating expenses of the government. This creates, for architects, an indirect interest in the current economy program, sponsored by President Coolidge, which all but overshadows the direct interest. That is to say, it may be the dominant interest for those architects who are convinced that relief from high surtaxes and removal of the incentive to keep capital in tax-exempt bonds will turn the flow of investment funds into industrial channels to an extent that stimulus for building operations of all classes is provided.

Unworthy, none the less, to be overshadowed, is the direct interest of the architectural profession in the studied, scientific policy of administrative conservation which has been made possible in Uncle Sam's establishment by the injection of a Budget Bureau. Architects have a responsible part in this ambitious effort for saving without sacrifice of efficiency. They will have a yet larger part if Congress approves, as expected, a plan for the complete reorganization of the administrative branch of the government. Through the entire undertaking runs a series of demonstrations and object lessons that may well afford inspiration for the architect in his capacity as an executive.

Not merely in economies but in the processes of co-ordination and co-operation, the U. S. Bureau of the Budget has afforded for

architects cumulative revelations in the few years of its existence. The ideal of centralization of authority has been visualized by such subsidiaries of the Budget Bureau as the Federal Real Estate Board, the Federal Purchasing Board, and the Federal Liquidation Board, this last having supervision over the liquidation of the surplus property remaining from the war period. Even more intimate in its influence upon the field of architecture is the Federal Specifications Board which has been created to further economy by standardization.

In a relatively brief period, the Federal Specifications Board has promulgated three hundred specifications and formed seventy technical committees. The new board has proceeded on the theory that it should so adjust requirements when possible, as to meet current industrial practices. Accordingly the committees of the Federal Specifications Board have been instructed to use existing commercial specifications in all cases in which the Government's needs may be reasonably satisfied by this procedure.

Frequently, when a proposal for standardized specifications is under discussion, differences of opinion will arise within an industry. In such cases it is the policy of the Federal Specifications Board to have the technical committee concerned hold open meetings for the full discussion of the questions at issue. The final decision as to the merits of the question under discussion rests with the technical committee subject to the approval of the Federal Specification Board. There are technical committees on all the principal classes of commodities and new committees are constantly being added. To mention a few fields thus covered, there may be cited the technical committees on lumber, paints and oils, builders' hardware, plumbing fixtures, floor coverings, heat insulating materials, brick and building tile, vacuum cleaners, and drafting equipment and supplies.

According to the Budget officers, the preparation and use of master commodity specifications for the entire Federal Government is an essential step in the economy which results from the purchase of material in large quantities. In no field of Government operation was there, prior to the advent of the budget system, greater need of constructive work than in the field of purchase standards. For certain classes of materials and supplies there were almost as many variations in the departmental specifications as there were specification writers in the several branches of the government.

The special and peculiar requirements of certain of these specifications meant departures from commercial practice, necessitating special fabrication which involved greater cost.

The intention is that eventually all Government purchases will be based upon correct standards of quality and practice. Specifications will then meet the needs of the Government as to uniformity and will avoid a duplication of effort on the part of the Government and industry, thus affording a basis for economy of purchase on a commercial basis and so relieving bidders of a multiplicity and confusion of unnecessary special requirements. During the last fiscal year the Specifications Board promulgated one hundred and thirty-eight specifications and revised thirty-seven specifications previously issued. Much work remains to be done, however, by the technical committees which originate these specifications. For instance, the committee on electrical supplies has put out nine specifications, but its work is not more than twenty-five per cent completed. The committee on creosote and methods of wood preservation is but half through its job and the committee on colors has just started operations. As rapidly as the Federal specifications appear they are put into use by many of the States, municipalities, and public institutions of the country, thereby bringing about immediate contact with local architects.

In ultimate significance for architectural interests, the work of the Federal Specifications Board finds its parallel in the operations of another adjunct of the Budget system, the Interdepartmental Board of Contracts and Adjustments. The purpose of this Board has been to bring about a betterment of contract conditions by the adoption of more simple and equitable contracts along the lines of business procedure. As a most important part of its work, a committee of the Board has been delegated to draft a proposed new public contract law and the bill embodying this uniform procedure in making contracts will be submitted to the present Congress.

Despite the comparative brevity of the life of the Board of Contracts and Adjustments it has completed the final draft of a number of forms including a standard form of invitation for bids, standard form of bid, standard instruction to bidders, standard form of contract for construction work, standard form of contract for supplies, standard form of bid bond and standard form of performance bond. A year or so

ago the Board first prepared tentative drafts of these various contract forms and submitted them to leading architects, engineers and contractors for comment and constructive criticism. Months were then devoted to a careful revision of the tentative forms in the light of the criticism received. A manual of instructions designed to give practical information and advice in connection with the use of the standard contract forms is now nearing completion. The reformers who have, in behalf of the Government, pursued the new ideals of uniformity in contract forms are confident that the result will be more bids and better competition, resulting in lower contract prices and substantial savings. The current effort has been given encouragement by the success which has attended the use of the standard form of government lease. This lease form, which was drafted in co-operation with the National Association of Building Owners and Managers, has been in use for two years and has supplanted the thirty or more different forms previously in use.

The economy program at Washington is by no means confined to savings on future purchases by standardization or otherwise. Equally important is the effort for conservation and retrenchment to the end that existing resources may be husbanded. Representative of the highest achievement in this quarter are the accomplishments of the staff of the Office of the Supervising Architect, U. S. Treasury Department. In the interest of economy a further study of construction details has led to improvement in the standard types of buildings sponsored by this institution. Within the past twelve months there have been placed under contract for the Government twenty-five buildings that had previously been regarded as impossible of construction within the limits of the available appropriations, but were brought within the range of the funds available in consequence of changes in the drawings based on original plans.

Under the spur of President Coolidge's economy drive, the Office of the Supervising Architect has resorted to various expedients to minimize building costs. Architectural models are omitted when such omission is not incompatible with the proper carrying out of the work. In advertising for bids for the construction of buildings, the number of prints normally furnished for prospective bidders has been reduced. Simplified schemes for planting around Federal buildings have been adopted as a means to lessen costs and there have been any number of



THE NEW MEXICO STATE ASYLUM FOR THE DEAF AND DUMB

minor economies such as the use of dry stencil obviating the necessity of the use of carbon paper to obtain proof copies.

One consequence of the economy era at Government headquarters is seen in a growing disinclination to accept manufacturers' measurements. For example, the Office of the Supervising Architect recently requested the Bureau of Standards to make measurements of the superficial area of radiators of various makes now on the market. Contractors will henceforth be required to use these measurements in furnishing radiation for Federal buildings instead of using the manufacturers' catalogue ratings as was formerly the practice with Government agencies. A campaign for light conservation has been conducted from the Supervising Architect's Office for more than a year past and incident to this effort, new types of lighting fixtures have been designed for use in post offices and similar buildings, which are said to promise beneficial results at less cost.

The Housing Corporation is one of the branches of the Government that has followed, latterly, a policy of rigorous retrenchment. It boasts that during the current fiscal year it collected \$5,000,000 at a cost of 2 per cent. The U. S. Forest Service has an economy exhibit in the fact that the sale of timber cut on the national forests is handled with comparatively slight increase in personnel, although during the past decade the amount of timber cut annually has more than doubled. In connection with the progress of the governmental economy program

it is worthy of mention that the surplus property situation, the heritage from the world war, has now passed from the forced liquidation to the utilization stage. The stocks remaining are to be treated as a reserve resource of the Federal Government at large.

WALDON FAWCETT.

The Southwest Develops Native Architecture

A distinctive type of architecture borrowed from the American Indians under the influence of the Spanish colonists is being developed in the southwestern United States where it originated. No other sectional architecture in the country can be traced so far back into history for its source, the first Indian missions in New Mexico, for instance, outdating by a long period the better known ones of California.

This style, generally called the "pueblo," from the tribe of Indians who first used it, is being promoted not only for modern residences, but on a large scale for public buildings, such as schools, libraries, hotels, office buildings and state institutions. The state university was the pioneer in introducing the pueblo effect of terraced stories with rough hewn, exposed timbers, during a remodeling of its principal buildings.

A new hotel and a public library recently completed at Albuquerque, New Mexico, are the latest exponents of the native architecture. The library, which was illustrated in THE ARCHITECTURAL RECORD of September,



THE NEW MEXICO ART MUSEUM PATTERNED AFTER AN INDIAN MISSION

1925, is a one-story building plastered the color of adobe, with heavy buttresses, a *portal* or porch, and a belfry as its leading features. The Franciscan hotel—reproduced in the issue for February, 1924—has the upper stories successively inset to give the terraced effect of an Indian communal dwelling. The typical pueblo arch, the nearest the Indian could get to a Spanish arch under the limitations of adobe, is used throughout. The woodwork, both exterior and interior, is highly ornate, carved and painted with Indian designs. An Indian curio store with office buildings above is another example of the pueblo style in Albuquerque. Although this building faces north, the openings of the terraces permit the maximum of sunshine.

In Santa Fe, an organized effort to produce buildings in the native style has been made, with civic prizes offered to architects for their achievements with pueblo effects. The new museum of art, modeled after the mission church at the Indian village of Acoma, sets the pace. On the left side of the patio of this building is the auditorium, in the form of a cross, with great beams supporting the high ceiling and a choir loft in the rear over the entrance. Carved wooden pews serve as seats.

A theatre building which also houses a big garage, a drug store, and business offices, is directly opposite the art museum. The

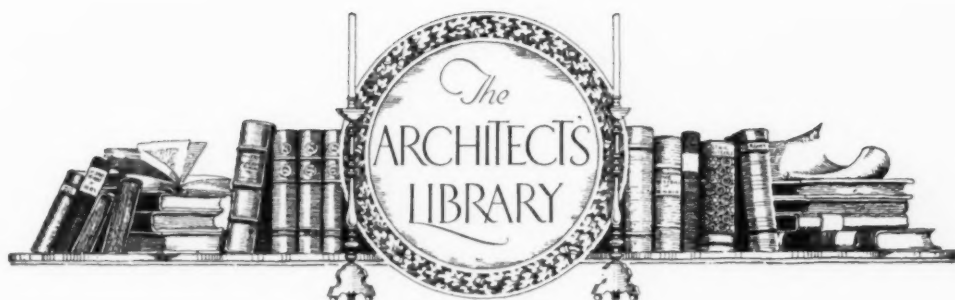
auditorium of this building is church-like in effect, with murals by Gerald Cassidy. The federal building, which houses the post office, and La Fonda hotel are typical pueblo style buildings. The State asylum for the deaf and dumb is another good example. Any number of automobile service stations have adopted the style and one curio store on the plaza has skillfully remodeled its façade, and attained the pueblo effect with rough timbers, carved corbels and adobe plaster finish.

It should be understood that "pueblo" is an essentially Indian and not Spanish style, except as influenced by the colonizing Franciscan missionaries from Spain. Using the only materials the Indian had, adobe and timber, the Spaniards introduced towers, belfries and patios and evolved an arch supported by wood to take the place of their own curved arches. The balconies and porches were in the primitive man's building plan.

LOUISE LOWBER CASSIDY.

A Correction

We regret that in our June, 1925, issue, due credit was not given to The Century Magazine in connection with the reproduction of two drawings by Henry Sandham on pages 495-6. These drawings were made by Mr. Sandham under the direction of Mr. George Byron Gordon, especially for an article on Maya Architecture in The Century, of which Mr. Gordon was the author.



Picturesque Italy, Architecture and Landscape, by Kurt Hielscher. Brentano, 1925

This is the second of the *Orbis Terrarum* Series, preceded by *Picturesque North Africa* and to be succeeded by *Mexico*, and *Palestine and Arabia*. The volume consists almost entirely of plates, but these plates are a triumph of photography. There are still things well done in Germany, if not better than elsewhere. The clarity of detail is extraordinary, even to the texture of stone. If one intends to convey or suggest Italy with a camera, clarity is the first necessity. Next, the photographer must bring an intelligence, a sensitive feeling, an individuality of his selections and choice of view, a manner of handling his lights and shadows. He must be more than a skilled photographer. He must be a lover of Italy and its peculiar beauty. He has to use a mechanism to convey a feeling. Everyone of Mr. Hielscher's plates says something more than it seems to say at first sight. It recalls little forgotten things, the dappled and stained surface of stone, the silky surface of water.

The mingling of architecture and landscape is an instance of silent subtlety of feeling. The two are strangely blended in

Italy. Sky and mountain slope, the shape of the trees and the glisten of the water, are an intimate part of the architecture. It is an old land "crowded with culture," where nature and the works of men's hands have wrought so long together that one of them seems to assume the other. Mr. Hielscher handles his camera as if it were a painter's brush and aware of that intimacy.

The German sentiment for Italy probably is in some degree peculiar, and its sources are as old as the Roman Empire. The "Holy Roman Empire" may have been but the ghost of Rome, or as Voltaire said: "neither body, nor Roman, nor an Empire," but it was a powerful sentiment, and the north and the south of it were the German and the Italian lands. At any rate, for nearly two thousand years Italy has

been the great German romance, "das Land wo die Citronen blühen," and all the rest. Artist, musician and poet, Dürer, Händel and Goethe, and scholars such as Winkelmann, Ranke, Gregorovius, Burkhardt, felt the pull of the magnet. Students in their "Wanderjahre" set their faces to the south.

If the dream was realized when they arrived, it was realized mainly by the look of things, and at the center of this look



Illustration from "*Picturesque Italy, Architecture and Landscape*."

of things was the architecture—medieval castles and Renaissance villas among their dark cypresses, stone cities on hill tops, old gardens with terrace walls crumbling above blue water, all flooded with sunlight, and steeped in history and story. Thousands of forgotten builders have recorded their sensitiveness to beauty and significant form in innumerable slender towers, startling walls, and the curves of windows and arches. The Italian of the late Middle Ages and the Renaissance seems to have lived more intensely, vividly, keenly, than is the fortune of most places and generations. Every little walled city has its own chronicle of heroes and hot little wars. Everywhere there were builders and sculptors who put into their work some of the keenness which they saw and felt. This is the primary reason why their aspect of things in Italy is so eloquent. In many countries the past sleeps in the architecture; in Italy it is awake.

And Mr. Hielscher, with his camera merely, has caught some of this vividness. Browning's Fra Lippo Lippi says:

"Have you noticed now Yon Cullion's hanging face? A bit of chalk.

And trust me but you should though."

I have spent many hours and days in the



Illustration from "*Picturesque Italy, Architecture and Landscape.*"

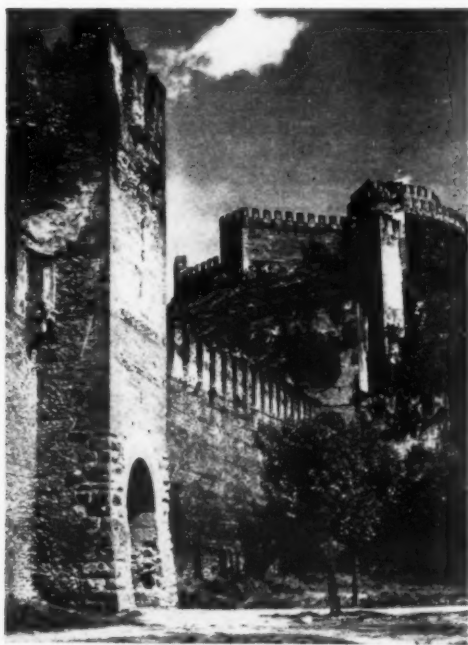


Illustration from "*Picturesque Italy, Architecture and Landscape.*"

Piazza San Marco, the Piazza della Signoria, in the stepped streets of Umbrian hill towns, and Mr. Hielscher's plates remind me of innumerable things forgotten or never noticed.

ARTHUR W. COLTON.

L'Architettura Rusticana Nell'Arte Italiana,
by Giulio Ferrari. Hoepli, Milano. American Agent, Helburn

Mr. Ferrari's book is also one of a series (Collezione Artistica Hoepli). There are two hundred and fifty plates of various kinds, photographs, drawings, engravings and many colored prints. Mr. Ferrari is the curator of the Royal Museum of Industrial Art in Rome, and his work is of interest not only to the architect but to the student of social history. The illustrations of the Preface are largely drawn from Roman remains and types of rustic building outside of Italy. The remaining plates are arranged by regions, each plate with an identifying and descriptive legend. It is a detailed study of the Italian house, and mainly the houses of the poor, the existing types and features and their localization. The varied antecedents of Italy are recorded in the multiplicity of these types. The prehistoric con-

THE ARCHITECTURAL RECORD.



Illustration from "*L'Architettura Rusticana Nell 'Arte Italiana*"



Illustration from "*L'Architettura Rusticana Nell 'Arte Italiana*"

cal roof, a feature of African villages, occurs frequently in Italy. It is often thatched, which is a reminder that thatching is presumably more primitive than plaster.

The sentimental traveller will find Mr. Hiescher's book more to his mood, but its value to an architect or student is hardly comparable with Mr. Ferrari's, whose selections are less from the point of view of picturesqueness than as illustrations of the history of architecture in Italy. The value of a close study of them on the lines suggested in the Preface will teach one not merely to notice the peculiarities of an old stairway but to see the significance of those peculiarities. Few famous and familiar buildings appear here; not the Piazza della Signoria of Florence but the Merceto Vecchio, not aqueducts and tombs on the Campagna, but thatched out-houses; not the Grand Canal, but the remote farm building and the back street. For the most part we travel with Mr. Ferrari in bypaths. We are interested in old brick work and wooden railings, in dilapidated balustrades and peculiar chimneys, in a thousand odds and ends of contour and detail which are the work and fragmentary memory of unknown hands, the handwriting of forgotten centuries, the record of immemorial humanity.

ARTHUR W. COLTON.

A. S. T. M. Standards. Philadelphia: American Society for Testing Materials, 1925. 117 pp. 6x9 in. Paper. \$1.50.

The Art Guide to Philadelphia, by Edward Longstreth. Philadelphia: Edward Longstreth, 1925. 192 pp. Illustrated. 5½ x 8½. Paper. \$1.00.

The Old Mission Churches and Historic Houses of California. Their History, Architecture, Art and Lore, by Rexford Newcomb, M.A., M.Arch., A.I.A. Philadelphia: J. B. Lippincott Co., 1925. xvii, 379 pp., with a frontispiece in color and 217 illustrations and measured drawings, 24 line drawings. 7¼ x 11½ in. Cloth. \$15.00.

This book is the result of six years' field work and thirteen years of research. It etches in the historical setting of Mission Architecture, and describes with charm and professional accuracy all the Missions, reporting fresh architectural "finds." Among the beautiful old Spanish houses treated are the Estudillo House and Rancho Camulos, made famous by "Ramona."

Olympia. Its History and Remains. By E. Norman Gardiner, D. Litt. New York: Oxford University Press. (American Branch) 1925. xviii. 316 pp. Ill. 7¼x10¾ in. Cloth. Net \$16.75.

The Dictionary of English Furniture. From the Middle Ages to the late Georgian Period.

Volume II (Ch-M). By Percy Macquoid & Ralph Edwards with an introduction by H. Avray Tipping. New York: Charles Scribner's Sons. 1924. xi. 360 pp. 19 color-plates, 171 ill. 11x16½ in. Leatherette. \$35.00.

East Christian Art. By O. M. Dalton. New York: Oxford University Press. (American Branch.) 1925. xv. 396 pp. Ill. 8¾x11½ in. Cloth. Net \$35.00.

Cyclopedia of Architectural and Mechanical Drawing. (4 Volumes). Chicago: American Technical Society. 1924. 7th ed. xli. 1750 pp. 1050 diagrams, blue prints, etc. 5½x8½ in. Leatherette. \$13.25.

These volumes have been compiled with the idea of unfolding to the reader the whole subject of drawing and design, of giving the draftsman trained in one line accurate information along other lines. If he intends to specialize in architectural work, he will find much information along this line, not only in Architectural Drafting but in the more artistic subjects of Perspective, Shades and Shadows, Freehand, and Pen and Ink. In the field of Topographical Drafting he will find clear instructions as to the methods of making topographical maps.

Carillon Music and Singing Towers of the Old World and the New. By William Gorham Rice. New York: Dodd, Mead & Co., Inc., 1925. 2nd ed. xix. 397 pp. Photogravure frontispiece and 78 full page illustrations. 5½x8¼ in. Cloth. \$3.00.

Not only are Singing Towers coming to be recognized as appropriate for individual memorials and as the most noble and enduring way in which to perpetuate recollection of patriotic service in the Great War, but thoughtful musicians also, and those interested in public welfare, are coming to appreciate the beauty of towers crowned with the carillon as a splendid contribution to municipal and community life.

Roof Coverings: Their manufacture and application. By Ernest G. Blake, M.R.S.I., A.B.I.C.C. New York: D. Van Nostrand Co., 1925. xi. 264 pp. illus. 5¾x8½ in. Cloth. \$3.50.

A description of the origin, nature, and the method of fixing the various materials and substances that are employed for covering the roofs of all classes of buildings.

Foundations of Bridges & Buildings. By Henry S. Jacoby and Roland P. Davis. New York: McGraw-Hill Book Co., Inc., 1925. 2nd ed. xix. 665 pp. Illus. 5¾ 9¼ in. Cloth. \$6.00.

A standard work on the theory and practice of bridge and building foundations, thoroughly revised to reflect latest developments. The book covers the whole subject from Timber Piles and Pile Drivers to Pneumatic Caisson Practice.

Recommended Practice for Arrangement of Building Codes. Report of Building Code Committee, July 15th, 1925. United States Department of Commerce, Herbert Hoover, Secretary. Elimination of Waste Series. Washington: Government Printing Office. 1925. viii. 29 pp. 5¼x9 in. Paper. 10c.

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Selling Construction Service. By Charles F. Dingman. New York: McGraw-Hill Book Co., Inc., 1925. 1st ed. ix. 158 pp. illus. 4x7 in. Cloth. \$2.50.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:]

Casements. "Thorn casements for residences and apartments." A. I. A. File No. 16E1. Metal casements of quality and durability with particulars of size, construction, cleaning and price. J. S. Thorn Co., 20th and Allegheny Aves., Philadelphia, Pa. 8½ x 11 in. 16 pp. Illustrated.

Water Systems. Catalog "G." Deming Water Systems for furnishing water under pressure to farm, village, residences, theatres, hotels, etc., with clear, concise description of every kind of service. 300 different units with specifications, sizes, capacities, etc. The Deming Company (Mrs. of Hand and Power Pumps), Salem, Ohio. 7¼ x 10 in. 40 pp. Illustrated.

Flooring. Important Data for Your File on Santex Textile Rubber. Suretred Rubber Sales Company, 164 Federal Street, Boston, Mass. 8½ x 11 in.

Drain Pipe, Fittings, etc. "Duriron." Bulletin Number 134-A. The Duriron Company, Dayton, Ohio. 8½ x 11 in. 20 pp. Illustrated.

Wall Brick. "Hollow Walls of Brick and How to Build Them." The Common Brick Manufacturers' Association of America, Cleveland, Ohio. 8¼ x 10¾ in. 24 pp. Illustrated.

Brick. "Distinction in Brick"—Frostburg Matte Texture and Stippled Brick. Savage Mountain Fire Brick Company, Frostburg, Maryland. 7⅝ x 4¼ in. 20 pp. Illustrated.

Stone Cement. French Imported Caen Stone Cement used for obtaining all kinds of Interior and Exterior Stone Finish Effects. Palmer Lime & Cement Company, Exclusive Agents, 103 Park Avenue, New York City. 8½ x 11 in. 18 pp. Illustrated.

Hardware, Wrought Iron, etc. Reproductions of Old Period and National Patterns of Wrought Iron Hardware and Period Furnishings. Chattanooga Roofing & Foundry Company, Chattanooga, Tenn. 6¼ x 4⅝ in. 18 pp. Looseleaf.

Water Feeders. Illustrated folder describing McDonnell & Miller Duplex Water Feeder installation, instructions, etc. McDonnell & Miller, Wrigley Building, Chicago, Ill. 8½ x 11 in.

"Illinois Heating Systems." Bulletin No. 21 on Vapor Details for apartments, hospitals, hotels, schools, residences. Illinois Engineering Co., N. E. Corner 21st Street and Racine Avenue, Chicago, Ill. 8½ x 11 in. 31 pp. Illustrated.

"Stockade," (patented). A complete treatise on the Stockade building system of reinforced concrete construction. Stockade Building System Inc., 103 Park Avenue, N. Y. 8⅝ x 10¾ in. 15 pp. Illustrated.

"Speakman Showers and Fixtures." Loose-leaf edition Catalogue H. containing details as to size, finish, etc. Also an insertion of a reprint of data appearing in the 20th edition of Sweets' Architectural Catalogue. Speakman Co., Riverview Works, Wilmington, Del. 8¼ x 11¼ in. 30 pp. and Reprint (11 pages.) Illustrated.

"Forged Iron Hardware." Illustrated booklet (1926) of hinge straps, H & L. hinge plates, drop ring and lever handles, entrance door handle sets, rim and mortise latches, door pulls, push plates, knockers, shutter dogs, casement sash fasteners, etc. McKinney Mfg. Co., Pittsburgh, Pa. 8½ x 11 in. 24 pp.

Sanitas Modern Wall Coverings. A. I. A. Classification 28c1. First Edition 1925. Filing envelope containing typical samples and information on advantages, upkeep cost and specifications for hanging. The Standard Textile Products Co., 320 Broadway,

"Illumination Design Data for Industrial and Commercial Interiors." Bulletin 41-c, November, 1925. This bulletin presents a simple method of illumination design adapted to general lighting systems where standard equipment is to be used. Charts and tables are given. National Lamp Works of The General Electric Co., Nela Park, Cleveland, Ohio. 6 x 9 in. 24 pp. Illustrated.

"Night Lighting for Outdoor Sports." By O. F. Haas and H. M. Sharp. Bulletin 51, November, 1925. Various types of equipment with comprehensive lighting plans for tennis, volley ball, race tracks, bathing beaches, and a number of other common outdoor recreations. National Lamp Works of the General Electric Co., Nela Park, Cleveland, Ohio. 6 x 9 in. 24 pp. Illustrated.

Interlocking Tile. "The Wall of Protection." (A. I. A. File No. 3h 1926.) A detailed account of the protecting features of Interlocking Tile against fire, heat, cold, shock and strain and moisture, with detailed data and specifications. Interlocking Tile Corporation, Union Trust Bldg., Cleveland, Ohio. 8½ x 11 in. 16 pp. Illustrated.

"Standard Painting Specifications for Plaster Surfaces." A. I. A. File No. 25c2. The Hockaday Co., 1823 Carroll Ave., Chicago, Ill. 8½ x 11 in. 8 pp.

"Atlantic Terra Cotta." Vol. VIII, No. 4, 1926. ((File No. 9, A. I. A.)) An illustrated booklet of buildings in which Atlantic Terra Cotta has been employed with a short description of each. Series of Atlantic Terra Cotta Chimney Pots. Atlantic Terra Cotta Co., 350 Madison Ave., New York. 8½ x 11 in. 16 pp. Illustrated.

"Printing Plant Lighting." In this booklet, simple recipes tell printing plants how to get the good lighting they ought to have, and pictures show plants that already have it. National Lamp Works of the General Electric Co., Nela Park, Cleveland, Ohio 4½ x 6½ in. 16 pp. Illustrated.

Unit Heaters. Bulletin A. "Modine Unit Heater for Steam or Hot Water Heating System." Giving the general and mechanical advantages as well as typical installations of the Modine Unit Heater. Modine Mfg. Co., Racine, Wis. 8½ x 11 in. 8 pp. Illustrated.

American Walnut. For interior woodwork and paneling. Booklet written by Geo. N. Lamb on cost, appearance, tests, advantages, etc. American Walnut Mfrs. Ass'n, 616 S. Michigan Ave., Chicago, Ill. 7 x 8¾ in. 23 pp. Illustrated.

Glass Lined Steel Laundry Chute. Booklet dealing with advantages, modern tendencies in hospital construction, architect's specifications, and installation. The Pfau-ler Co., Rochester, N. Y. 5½ x 7½ in. 13pp. Illustrated.

American Cabinet Blue Ribbon Line of built-in furniture. Illustrated folder of ironing boards, shoe shine cabinets, breakfast nook sets, kitchen cabinets, bathroom and hanging cabinets. American Mfg. Co., 5810 So. Normandie Ave., Los Angeles, Cal. 4 x 9½ in.

Built-in Furniture. "Blue Ribbon Line." Catalogue dealing with built-in furniture of California Pine. American Mfg. Co., 5810

So. Normandie Ave., Los Angeles, Cal. 5 x 7 in. 16 pp. Illustrated.

Panelboards, Steel Cabinets. Catalogue No. 35; 1925. A. I. A. 31c3. Comprehensive booklet issued by Frank Adam Electric Co., St. Louis, Mo. 7½ x 10¼ in. 64 pp. Illustrated.

1925 Engineering Achievements of the Westinghouse Electric & Manufacturing Co., East Pittsburgh, Pa., by H. W. Cope, Asst. Director of Engineering. 8½ x 10½ in. 43 pp. Illustrated.

Cinder Building Blocks. "Straub Cinder Building Blocks." Published by the National Cinder Products Ass'n 1925. A consideration of the architectural and structural availability of Straub Blocks for the varied purposes of modern building; their nature, attributes and uses illustrated by tests, testimony and performance, with working plans and instructions. Crozier-Straub Inc., 120 West 42nd St., New York, N. Y. 8½ x 11¼ in. 208 pp. Illustrated.

The Murphy In-a-dor Bed. Full size bed through ordinary closet door. Murphy Door Bed Co., 19 West 44th Street, New York City. 11 x 9 in. 12 pp. Illustrated.

"Celite—An Admixture for Concrete." Bulletin No. 314. A. I. A. File No. 3b. Properties—use-advantages—specifications. Celite Products Co., The Celite Bldg., 1320 South Hope St., Los Angeles, Cal. 8½ x 11 in. 12 pp. Illustrated.

American Walnut. "The Story of American Walnut." The cabinet-wood of the ages. Uses—period furniture—advantages today—identification—classification. American Walnut Mfrs. Ass'n, 616 S. Michigan Ave., Chicago, Ill. 6½ x 9 in. 45 pp. Illustrated.

"Actinic Glass." Catalogue of Pennsylvania "Actinic" (No. 213) Wire Glass and Glass without Wire. Explanation and service. Pennsylvania Wire Glass Co., Pennsylvania Bldg., Philadelphia, Pa., 8½ x 11 in. 12 pp. Illustrated.